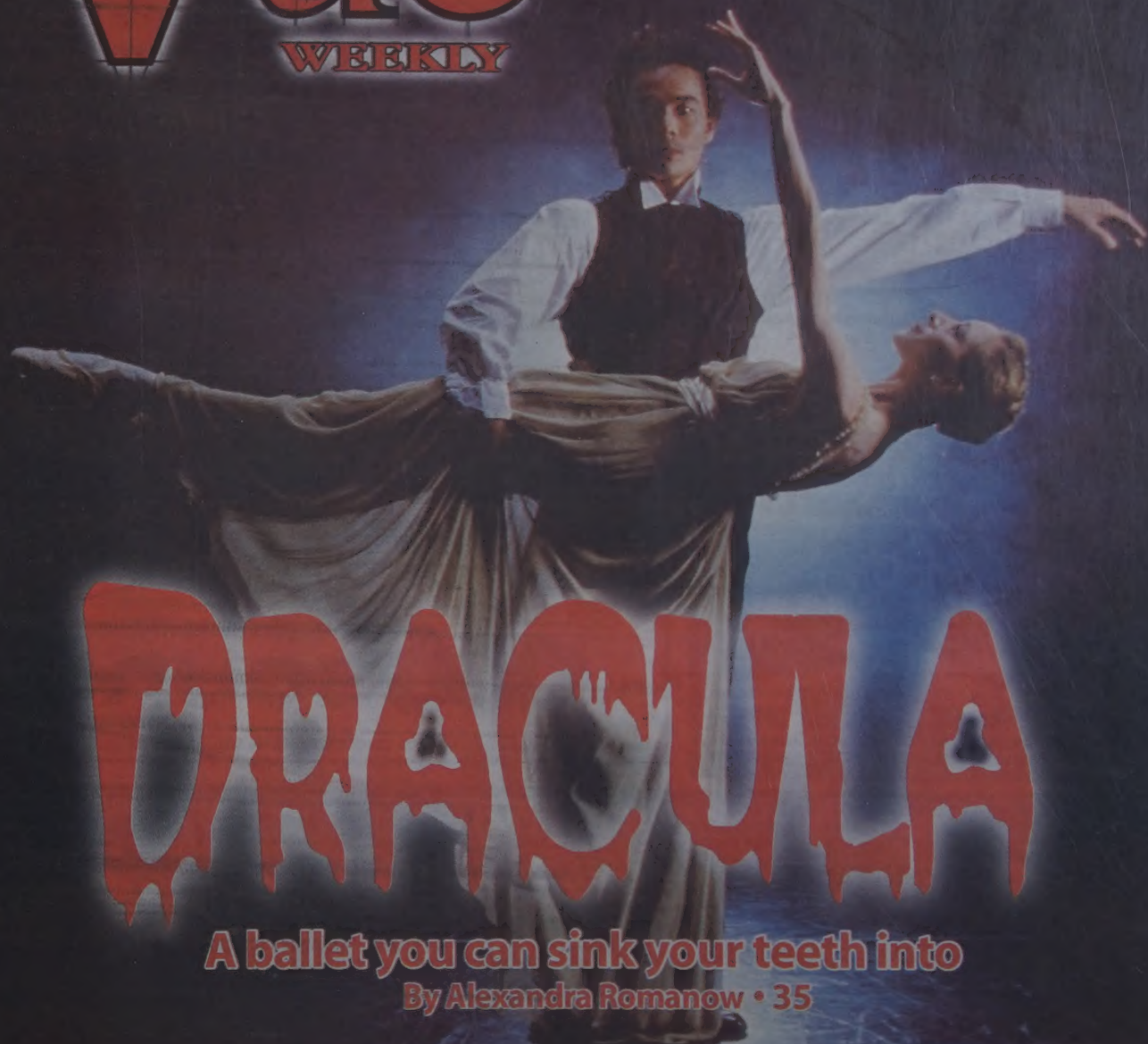


VUE

WEEKLY

vurb_{an}
• 27-32



DRACULA

A ballet you can sink your teeth into
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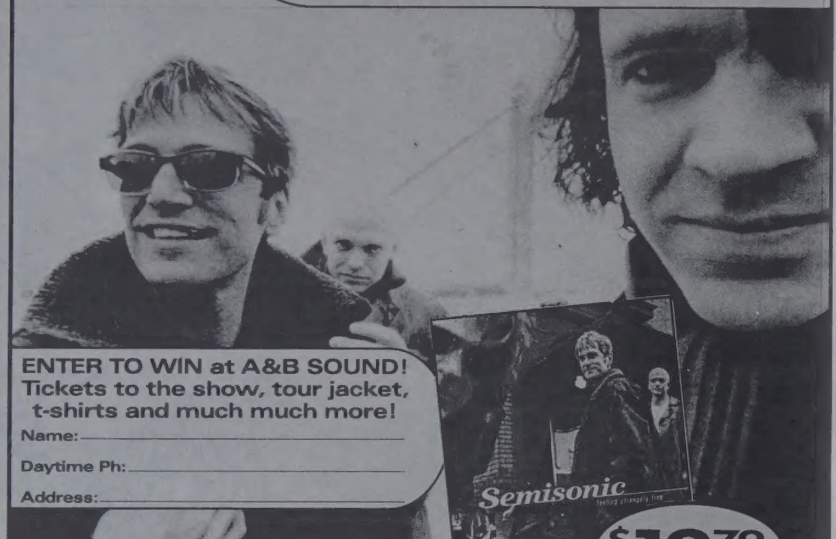
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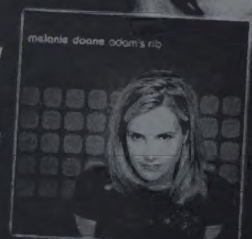
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Vue finder

cover story.....► **Dracula • 35**



Virtually everyone is familiar with the story of Dracula, either via Bram Stoker's gripping novella or Bela Lugosi's cinematic portrayal of the blood-thirsty Count. But a ballet? Why not, say the powers-that-be at the Royal Winnipeg Ballet, who thought putting the familiar story to dance would attract a new and diverse audience. With an unforgiving production schedule, RWB ballet choreographer Mark Godden has managed to put together an amazing two-hour show, complete with stunning costumes and the amazing music of Gustav Mahler. *Dracula* promises to be a ballet audiences will bloody well be able to sink their teeth into. (Fangs, fangs a lot... we know, these puns bite—or, at least, they suck.)

Cover photo: David Cooper

27-33 •

vurb
ue an



Like pop culture, *Vue Weekly* is constantly evolving. And now, a new segment of our publication has arrived! We would like to welcome you to our foray into urban music and culture—yes, VURB (our handy-dandy acronym for *Vue Urban*) is here. The world of urban dance music is truly beyond categorization—there are so many styles, from deep house to techno, from jungle to drum 'n' bass, and so on. But the urban scene is more than just music—it encompasses fashion, lifestyle and attitude. On a weekly basis, contributing editor Dave Johnston and his crew will try and bring you the latest news on what's happening on the scene—DJ profiles, CD reviews, charts, club listings... anything pertinent to urban culture. So join us—come see what you've been missing.



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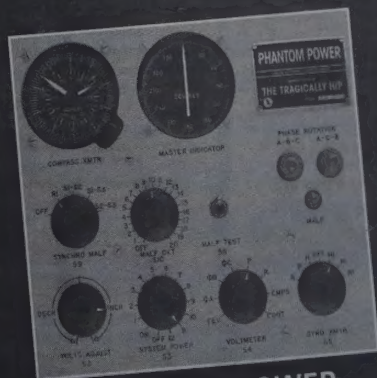


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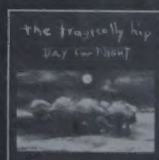
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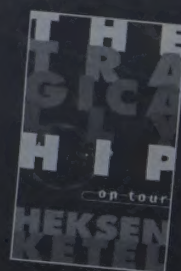
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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Joe Clark. So call ahead. Letters, artwork and submissions are always welcome by fax, mail, e-mail or (zounds!) hand delivery. Tsk, tsk, tsk, it's always the parents' fault. Well, what do you expect when you name your children Webbo and Mammie Lou?

MAI is not MIA, say experts

NAFTA Chapter 11 new battleground for soul of Canada

By DALE LADOUCEUR

"If the MAI were a puddle of ink, then it's as though the hand of big business has come down and splattered that ink everywhere." That's Council of Canadians trade campaigner Anna Dashtgard's take on the corporate-driven trend towards globalization. The Council has been internationally recognized for the major part they played in the semi-demise of the MAI.

However, the heart of the Multilateral Agreement on Investment is now pumping blood into other global trade agreements, like the Free Trade Agreement of the Americas [FTAA] and the World Trade Organization [WTO].

"Our defeat of the MAI has moved us from the edges right into the middle of corporate territory," explains Dashtgard. "We need to look backward and forward at the same time. We need to go back to the root of corporate powers in NAFTA's Chapter 11 while also preventing these same rules from being accepted in the FTAA and at the WTO."

The NAFTA decision-making body will be meeting in Toronto

from April 22 to 23 to celebrate their fifth anniversary and re-examine Chapter 11. According to the CoC, it's not likely that they will limit investor rights in the agreement; many see the meeting as nothing more than a big public relations exercise.

Trade secrets

As the Canadian Centre for Policy Alternatives report "Challenging Free Trade In Canada

1996," explains, "One reason why transnational corporations want to deal with topics like investment rules in trade negotiations is because the talks take place behind closed doors. Trade bargaining differs from the relatively open processes that characterized recent United Nations conferences on the environment, social development and women's rights. At Rio de Janeiro, Copenhagen and Beijing, labour, environment, anti-poverty and women's groups had at least some access to government negotiators. Although the outcomes fell short, citizens did have some influence."

At its heart, Chapter 11 gives the Canadian government the power to sell Canadians' rights and social programs to the highest corporate bidder. Chapter 11 clauses

MAI story

continues on page 11



By DAVID GOBEIL TAYLOR

City gets lucky

There are a few areas in North America (notably New Jersey and Washington, D.C.) that are bracing for New Year's Day, 2000, racing against the clock because they realized the magnitude of the potential problem and diverted funds toward it too late.

And then there are areas, like Edmonton, that are damn lucky. In 1990, City Council approved a report that recommended replacing its mainframes (large computers that differ from desktop computers like Macs and PCs because they're more powerful, more specialized, more expensive and more difficult to program, therefore more difficult to de-bug). The mainframes were replaced not because anyone saw the Y2K bug coming, but because they were old.

And the newer, more modern computers rely less on programming and data storage techniques from the 1950s, so have fewer Y2K incompatibilities—and those that exist are easier to fix.

The City may have been lucky, but they also started addressing the potential Y2K problem earlier than most. In 1997, they appointed a full-time project manager to coordinate Y2K compliance, and a task force was formed.

Last week, the City held a press conference to brief the media on its

Y2K preparedness. Present were City Manager Bruce Thom, Edmonton's Information Services Manager John Mills and representatives from the city's Emergency Planning/Disaster Services Department and Edmonton Police Service (who, following the RCMP's lead, aren't letting law enforcement officials take any time off between December 27, 1999 and March 31, 2000).

The city's head start means they're on track for complete Y2K compliance in all their computers and embedded chips before year end. Right now, the city's equipment ranges from nine per cent compliant (their computing infrastructure; the balance is scheduled to be compliant by June 1) and 95 per cent compliant (the city's corporate telephone network; it should be fully compliant by April 1).

Fixing computers is only one part of Y2K compliance, however—the city is preparing a disaster plan for the worst-case scenario. Emergency Planning General Manager Jim Penrod likened the contingency plan to that which would fall in place in the event of a three-day blizzard. The first draft of the City of Edmonton Y2K Disaster Plan, as it's called, is scheduled to be completed by April 30.

The city is also a member of Y2K Alberta, a provincial initiative designed to look at municipalities' essential service needs and to coordinate Y2K disaster planning across the province.

The city is also studying methods to use to keep the public informed of its progress and plans. So far, all that seems to have been done is the one press conference

Millennium Countdown

continues on page 13

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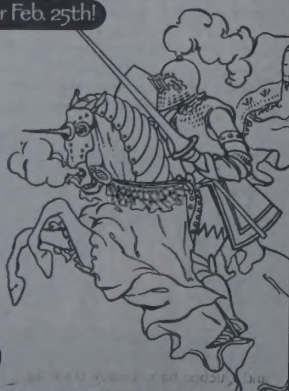
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Your VUE

LETTERS • TO • THE • EDITOR

Get the "fuck" outta here!

I do thoroughly appreciate your publishing my letter ("Jesus fucking Christ!", *Your Vue*, Feb. 18-24) and passing it on to the appropriate party, Jerry Falwell (I doubt anyone else would have had the guts). I must, however, question your use of expletives in the headline. I have seen your writing and I know you are capable of doing better. Swearing is for people who possess neither the intelligence nor the vocabulary to think of something witty. If you had asked me for a title, I would have suggested "Now that you mention it..."

Ben Johnson
Edmonton

[Editor's note: Vue Weekly's editorial policy is to avoid profanity wherever possible—especially in headlines—except in the following three instances: (1) when directly quoting someone who is swearing; (2) when the use of profanity is entirely appropriate and topical to the substance of the article or letter; and (3) when it's funny. I must take exception to Mr. Johnson's impugning our editorial staff's intelligence, vocabulary and wit—the headline in question was, in fact, intelligent, witty, demonstrative of Vue's Brobdingnagian (so there!) vocabulary, entirely appropriate to the substance (if not, perhaps, the style) of the letter—and, well, it was pretty fucking funny!]

Vue news

Your urban alternative guide to the week's really important events

politics

Little unity at United Alternative conference

OTTAWA—Ever hear the old joke that the people of Swift Current are neither? Neither swift nor current, that is.

Well, neither are members of the United Alternative (who also aren't united or alternative, for that matter).

At their coming-out conference in Ottawa last weekend, the 1,216 delegates at Canada's inaugural unite-the-right rally voted 55 per cent in favour of creating a new party to challenge the federal Liberals, perhaps in time for the next election.

Roughly six in 10 people in attendance were card-carrying members of the Reform Party. The rest had other partisan leanings—primarily, of course, Conservative. Only five per cent were from Quebec.

Some of the delegates, like Athabasca Reform MP David Chatters, don't want to abandon the party they helped found more than a decade ago. Others want a fresh start—a reformed Reform?—with Preston Manning remaining at the helm. Some want the Tories and Reform to merge. And some want an entirely new party with a new leader.

Then there were the delegates who think the United Alternative conference (and movement) is just a Reform-led attempt to win more seats in Ontario. "I can tell you as sure as we're standing here," failed Tory leadership candidate Brian Pallister told reporters, "there is no desire on the part of the 95,000 (members) of the PC party to fold the big tent of the party."

Joe Clark, the well-roasted chestnut who defeated Pallister last year, didn't even bother showing up. Tory icon John Crosbie did, just to watch the proceedings and lecture delegates about the mistake they're making.

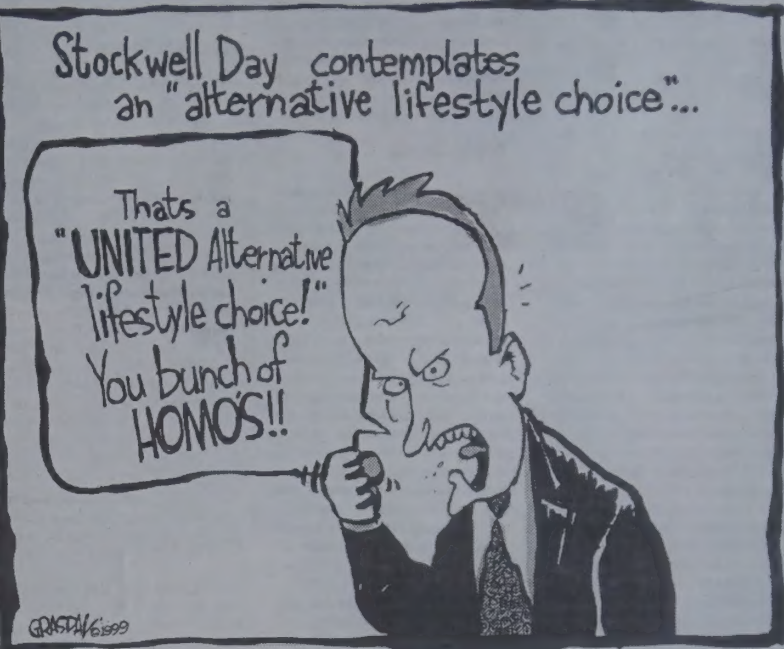
Premier Ralph Klein and his right-hand man, treasurer Stockwell Day, attended too. Unlike Crosbie, who was booed, the Alberta Tories were well-received. Both are rumoured to be potential candidates for the leadership of a new party. Which wouldn't be much of an alternative for Albertans. (Dan Rubinstein)

Federal budget: Martin basks, Reform carps

OTTAWA—You'd think that federal Finance minister Paul Martin had scored the Stanley Cup-winning goal the way he and his fellow Liberals were backslapping each other during his budget speech.

If there were any doubt that Martin has passed Health minister Allan Rock as the number-one candidate to succeed PM Jean Chrétien, it was erased during the feel-good budget address.

It was a budget that re-injected \$11.5 billion into the healthcare budget over the next five years, bringing spending back up to pre-cutback levels. Ontario, B.C. and Alberta were promised full equalization on transfer payments. And even though no official surplus was



announced, Martin promised a \$3 billion/year rainy-day fund over the next three budgets—if the money isn't needed, it'll go to pay down the debt.

All this and a slight tax cut, too. An extra \$675 was added to the personal exemptions of all Canadians, which translates into about \$150 of tax relief.

"The government deficit may be eliminated, but we must never eliminate frugality from government," said Martin. "There will be no reward on reckless spending of other people's money."

That said, this budget was as close to a spend-a-thon as the Liberals can allow themselves.

"That's as self-congratulatory a budget as I've seen as far as the Liberals are concerned," said Reform public accounts critic (and St. Albert MP) John Williams. "They said 'Look at us, we're doing all the right things.' It was good that it was a balanced budget, but they did it through excess taxation."

Williams said that Martin made himself and the party look good by restoring just a portion of the health spending they cut and reducing only a small portion of the taxes they raised during their stay in government.

"That's the thing," he said. "Even though some funding was restored and there was some very slight tax relief, it's still a you-pay-more-and-get-less budget." (Steven Sandor)

business

Hospitals, schools begin selling ad space

MONTREAL/MISSISSAUGA—Despite Ottawa's recent public opinion-spurred promise to pour millions of dollars back into our healthcare system, hospitals and clinics in Ontario and Quebec have already taken an

irrevocable first step towards a new source of badly-needed revenue.

In a creative bid to raise funds for such necessities as new equipment and research, roughly 100 facilities have started renting out their walls as advertising space.

Framed, back-lit ads will pitch a slew of products—everything from condoms to shampoo—in corridors, cafeterias, waiting rooms and washrooms. In one hospital, Montreal's Ste-Justine, 140 ads will go on display this week in washrooms and employee locker rooms, a move that's expected to generate about \$20,000 annually.

Louise Arseneault, executive director of the hospital's foundation, told *Canadian Press* that the children's hospital will avoid ads for unhealthy products like tobacco, or anything that might offend patients.

"We don't want the hospital to become a commercial place," she said.

In related news, television commercials are now worming their way into a high school in Mississauga, Ontario—a pilot project that's another direct result of government cutbacks.

Youth News Network, a private news and current affairs company being pushed on schools from coast to coast, has installed thousands of dollars worth of TVs and other audio-visual equipment, as well as a satellite dish, at Meadowvale Secondary School.

The network's parent company, Montreal-based Athena Educational Partners Inc., provided the equipment for free. In September they will begin broadcasting a daily 12-minute newscast, containing two and a half minutes of commercials, to the school's 1,700 students.

The school's principal told the *Globe and Mail* that a sample broadcast viewed in the fall contained balanced and suitable news for teenagers, and that none of the commercials were offensive or aggressive.

But Heather Jane Robertson, director of professional development with the Canadian Teachers Federation, offered the newspaper a different opinion.

"I happen to believe that it is completely unacceptable to sell off little bits of our kids," she said. "If we don't understand that it's wrong to sell off our kids to advertisers, to compromise public education in that way, then we can hardly turn around and blame the people who want to make money off their stupidity." (Dan Rubinstein)

Economic benefits gush from airport expansion

EDMONTON—For those of you bitching about the \$10 you have to pay the airport every time you fly out of Alberta, here are some numbers to chew on.

According to Economic Development Edmonton, the long-term renovation and expansion of the Edmonton International Airport (Phase II, the expansion of the southeast terminal, expansion of the north holdroom and apron extension, should be ready by Fall 2000) will generate \$201.8 million for the city of Edmonton, create 4,999 new jobs province-wide and raise \$75.4 million in taxes. Of that tax bill, \$20.6 million would go the province and just over \$7 million would flow back to the city.

The total economic activity associated with the airport expansion and redevelopment project should total over \$595 million.

And how does that affect the construction industry? Bob Morrison, president of the Edmonton Construction Association, explains.

"There is no other project of this magnitude going on in the city at this moment," he says. "My understanding is that for every \$20 million spent on a project, you create 400 construction jobs and 100 residual jobs." (Steven Sandor)

VUEPOINT

By LESLEY PRIMEAU

Wiebo wobbles, health falls down

IT DOESN'T LOOK GOOD for our boys in red, the beleaguered Mounties. Documents filed in court last week suggest that the notorious Wiebo Ludwig attempted to settle his dispute with Alberta Energy Co. and revisit the land purchase offer he previously made with them, but that the Mounties put the deal. Makes you wonder, doesn't it? Why would the Mounties put the kibosh on a deal that might have restored peace and harmony to the region? I suspect we'll have to wait for the hearing to be over before we get all the nitty gritty, but things don't seem to bode well for the RCMP.

Let's see if we can't make some sense out of this mess. Ludwig faces nine charges of counseling a former neighbour to destroy or damage property. The charges don't relate to any specific bombings, and the only bomb activity in the time frame set out in the charges was the Mounties' destruction of that famous shack. An insider wanted a land-purchase deal with the AEC in exchange for squealing on his friends. Comments Ludwig made in a magazine article were taken out of context, according to the author's letter to the court—a letter that might not carry much weight, since Ludwig's comments made him look like a monster, and speculation is they were a key factor in denying him bail.

But Ludwig is out now and back with his family on the farm. He can't leave, and the farm was posted for bail—but you've got to wonder who the bad guys are, and why Ludwig's the only guy confined to his room. This ought to be one of the more interesting court cases to come along since... well, since Jason Dix, and we all know what happened there. (Actually, I guess we'll never know.)

Meanwhile, along comes another great story of the well-oiled Alberta healthcare machine: the minister of health's decision to turf the entire Lakeland Regional Health Authority Board. It seems this "autonomous" board really wasn't, and that the government wanted toddlers for board members instead of people who were actually prepared to speak to the concerns of the area. It must be embarrassing to have a board bite the hand that picked it. The spin doctors are suggesting that this group lacked the dynamics and cohesion to work as a team and that healthcare was suffering as a consequence. In their defence, Lakeland says they couldn't in all good conscience cut any more beds. Imagine the audacity!

Is there a problem in Lakeland? Most likely. Does politics play a major part? Probably. Is healthcare suffering? Presumably. Are people in the region being shorchanged? Definitely. There must be many rural areas in this province that feel cheated when it comes to healthcare—just wait until education cuts start forcing schools to close.

The provincial government said they had a plan, and then admitted that they really didn't. What they actually had was a laudable goal of reducing the debt and deficit. They achieved it, but the cost may prove too high, as healthcare gets the big chop and rural areas are declared expendable. Offloading healthcare responsibilities to major centres may look good on paper, but not to someone in a remote area having a heart attack or expecting a baby.

Back to the drawing board, I say—and this time, try getting advice from people other than bean-counters and politicians. Talk to doctors, nurses and a few normal Albertans, too. That at least would be the start of a plan.

Lesley Primeau may be heard week-nights from 6-9 p.m. on 630 CKED.

Chapters

Great Books Are Just The Beginning

Staff Picks

20% off the following titles

Country Wisdom

by Rosamond Richardson

Country Wisdom is a marvelous compilation of recipes, remedies, household tips collected worldwide. Overflowing with useful information, beautiful photographs and interesting historical tidbits, this book would make a lovely gift.

From Val.

On a Cold Road

by Dave Bidini

Dave Bidini (from the Rheostatics) singer/songwriter/journalist collects tales of the road from a wide variety of Canadian musicians from the past and present. Written on a cross-Canadian tour with the Tragically Hip, *On a Cold Road*, captures the humour, the ups-and-downs and the thoughts of any travelling musician.

From Joel.

Ishmael

by Daniel Quinn

The characters may be fictional but the issues addressed are very real. Quinn takes the reader on a journey through the development of Western Civilization. If you are looking for a thought provoking read, *Ishmael* is it!

From Stephen.

Shipping News

by E. Annie Proulx

This is the story of Quoye, a second-rate newspaper reporter. Set against the stark and unforgiving coast of Newfoundland Proulx weaves a sharp contrast between the land and the vulnerable characters.

From Hannah.

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Local author goes on *Shore* leave

Ito's short stories explore the Asian experience

By THERESA SHEA

Edmonton author Sally Ito arrived on the literary scene in 1995 with her widely-praised poetry collection *Frogs in the Rain Barrel*. She has now followed up that initial success with *Floating Shore*, an excellent collection of short stories.

"With this book," she says, "I deal with issues of cultural identity more through character development than through lyrical expression." Ito's characters are invested with considerable life and emotion precisely because her prose style has all the vividness and elegance of her poetry. The combination of a storyteller's obsession with character and a poet's fascination with language gives Ito's fictive world a unique depth and resonance.

Floating Shore's 14 stories focus primarily on the cultural and spiritual dislocation of a wide range of characters of Japanese ancestry: some combat the difficulties of an immigrant life in Canada and others return to their home country to search for their roots. But the book is about more than the clash between Canada and Japan; Ito gives us Chinese, Vietnamese, French and African characters, cre-

ating a multicultural canvas that depicts the biases and stereotypes present in every race.

Many of Ito's characters encounter racism, but she prefers to highlight the similarities between the races rather than the differences. "I don't subscribe to the angry post-colonial perspective," she says. "Anger is one stage you go through, and then you go on from there. In my stories, characters deal with their hardship spiritually. Anger is a reaction, but there are different ways of coping with racism and the difficulties of race relations.

Anger isn't the best response."

The compassionate eye

Ito's empathetic philosophy and her high degree of artistry allow her to create characters whose basic humanity is more poignant than the particulars of their cultural difference. In other words, Ito encourages her readers to feel the same compassion for her characters that she does. "As a writer, you must have compassion," she says, "and the most effective kind is when you understand the nature of your character's pursuit, but also see how it is limited or even futile. It is when human limitations are realized that people become open to change, that things can happen spiritually."

Ito's stories are wonderfully paced and her narrative voice is

never intrusive. "I want to be as self-effacing as possible in my stories," she says. "I want the reader to be as engrossed in the character's life as I am. I don't exist when the story's existing too. I'm as engrossed in the story as I want the reader to be."

"Honeymoon," one of the more engrossing stories in *Floating Shore*, involves a newly married Japanese couple's honeymoon in Banff. Ito poignantly contrasts the "natural" human urge to reproduce with the natural landscape of the Canadian Rockies to dramatize the emotional and cultural conflicts in the hearts of her characters. Here, the constrained Japanese sensibility is thrown into relief by the presence of nature's wild majesty, as Ito delves below the surface of culture to explore a more universal kind of yearning and sorrow.

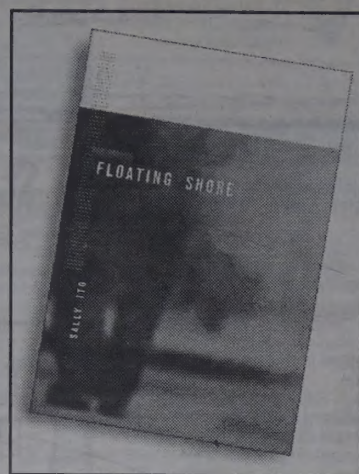
POV is A-OK

In story after story, Ito exhibits the same subtlety, the same desire to get beyond the surface of our lives and explore our most fundamental psychological and emotional realities. She does this most powerfully in "Karafto," a gripping tale that

recounts an old Japanese woman's memories of her tragic youth during the Russo-Japanese War. Ito exhibits a fluid control of time and point-of-view as, like its protagonist, the story moves back and forth between far-removed realities.

One of Ito's greatest talents is her ability to enter into the thoughts of a wide range of characters. She writes from the perspective of an old woman or a young man with equal credibility, and it is this mature artistry that makes her work stand out.

Without question, *Floating Shore* establishes Sally Ito as one of Canada's most gifted young writers.



BESTSELLERS

Fiction: Hardcover

1) I Know This Much Is True

Wally Lamb (Harper Collins)

2) Jane the Virgin

Dean Koontz (Bantam)

3) The Vampire Arnold

Anne Rice (Random House)

4) Bag of Bones

Stephen King (Doubtless)

5) A Man in Full

Tom Wolfe (Bantam)

Non-fiction: Hardcover

1) Simple Abundance

Sarah Ban Breathnach (HB Fenn)

2) In the Heart

Iyanla Vanzant (Doubtless)

3) 10 Steps to Financial Freedom

Suze Orman (Random House)

4) Simple Abundance: Journal of Gratitude

Sarah Ban Breathnach (HB Fenn)

5) Something More

Sarah Ban Breathnach (HB Fenn)

Fiction: Trade Paperback

1) Storm of the Century

Stephen King (Doubtless)

2) Memoirs of a Geisha

Arthur Golden (Ballantine)

3) Jewel

Bret East (Doubtless)

4) The Hippopotamus Marsh

Pauline Gedge (Penguin)

5) Meadows

Chris Bohjalian (Ballantine)

Non-fiction: Trade Paperback

1) Don't Sweat the Small Stuff

Richard Carlson (HB Fenn)

2) Chicken Soup for the Woman's Soul

Jack Canfield (Thomas Allen & Son)

3) The Easy Way to Stop Smoking

Allen Carr (Prospero)

4) The Wealthy Barber

David Hilton (General)

5) Men Are From Mars, Women Are From Venus

John Gray (Harper Collins)

Fiction: Mass Market

1) The Street Lawyer

John Grisham (Random House)

2) The Song of Troy

Colleen McCullough (McKercher & Co.)

3) Black and Blue

Anne Quindlen (Random House)

4) The Lady on My Left

Catherine Cookson (Bantam)

5) The Cat Who Sang for the Birds

Lillian Jackson Braun (Berkley)

BESTSELLER information
compiled by

SMITHBOOKS

Edmonton Centre



By RICHARD BURNETT

Law of the ancients

Much blood has been spilled in the desert sands of Egypt over the centuries. When I traveled there five summers ago in the midst of a bombing campaign that targeted foreign tourists, I was determined not to be yet another body buried in the Sahara.

Then Egyptian customs officers, evidently suspecting I was an Islamic fundamentalist terrorist, detained me at Cairo International Airport when I flew in from Istanbul. I told a close friend to call the Canadian Embassy if the customs search and computer check took too long.

When I was released after a half-hour search of my belongings and person, I was blown away by the cacophony that is Cairo. Living in a city where every sign and billboard is in Arabic was less of a culture shock than the country's endemic poverty. The crumbling buildings of Cairo echo the ruins Egyptians endured even in Pharaonic times. What has changed since the days of Mohammed, however, are societal attitudes toward homosexuality.

Before becoming a Roman province and before the rise of Islam, over 300 pharaohs ruled Egypt for 3,000 years. Kings, believed by ancient Egyptians to be the living incarnation of the god

Horus, wore jewellery made of gold and lapis lazuli and never stepped out in public without eyeliner. Queen Hatshepsut, who reigned from 1503 to 1482 BC, adopted male dress and wore a false beard. King Akhenaten, the father of Tutankhamen, introduced androgyny in art during his reign in Tell El Amarna from 1372 to 1354 BC.

History's first recorded homosexual love story may be the bas-reliefs depicting King Pepy II Neferkare, who ruled from 2355 to 2261 BC, making nocturnal visits to have sex with his general, Sissine. It's a significant example of sex between two adult men, as opposed to the pederasty predominantly depicted in the ancient world.

But Jewish thinker Philo Judaeus, born into a wealthy Hellenized family in Alexandria before the birth of Christ, was pivotal in redefining societal attitudes toward homosexuality. Independently of the New Testament authors, he reinterpreted Leviticus 18 and 20 and deemed the repression of homosexuality a state duty. And so it remains in Egypt to this very day.

The same summer I was in Egypt, a friend checked out Alexandria's covert yet thriving gay scene. "Malcolm" went to a local club where his buddy, an American student studying at the American University in Cairo, was cruised by two members of the Egyptian secret police. They brought him to their flat, played him a gay snuff video filmed in the very same apartment, then tied him up and raped him.

"He escaped and came back to our hotel around six in the morning," Malcolm remembers. "He said

3 Dollar Bill

continues on page 16

Our motto: we always photograph our man

A glimpse at the future of the RCMP

By JARON SUMMERS

Because of federal cutbacks, the rigorous RCMP basic training program in Regina was trimmed from six to five months in 1999.

As the years rolled by, training was slashed to the bone. The following interview will have taken place in 2025 AD. It is an exchange between Sergeant Steel (chief boot camp instructor) and Mr. Preston (the latest enlistee).

Sergeant Steel: Welcome to RCMP boot camp, Mr. Preston. Here in Regina you have the opportunity to become a real Mountie. We have been turning out members of the Force for generations.

Mr. Preston: Thank you, Sergeant Steel. It is an honour to be here. I shall do my damndest to live up to the proud heritage of the RCMP. I swear I shall do everything I can to maintain the tradition of getting our man.

Steel: The tradition has been modified to read "getting our person." The new RCMP is politically correct. Questions?

Preston: Where are the other recruits, sir? My pamphlet says 400 recruits go through basic training each session.

Steel: You will make a fine member of the Force. You have a keen eye for detail. The fact is, Mr. Pre-

ston, you are our only recruit. As a matter of fact, you are our last recruit. That's an old pamphlet.

Preston: I heard that the length of basic training has been reduced. Is that true?

Steel: No, that's a silly rumour. Even though you are the last recruit, you will receive 100 per cent of your basic training. We would not short-change you, Preston.

Preston: So I'll be staying here for the full 48 hours?

Steel: Affirmative. The Canadian government has determined that we can teach you all the essentials of solid RCMP procedure and training in those two days. Since we don't have much time to waste, let's start with your first class: Back up.

Preston: Back up... uh, that is where I protect the rears of my brother and sister officers when they are in a tight spot?

Steel: You've stuck your nose in too many old manuals, Mr. Preston. In today's new Mounties, back up means photo back up. The federal government determined years ago that we Mounties must pay our way and the way to do that is to write traffic tickets. Later we brought in photo radar. That way we could reduce the number of RCMP officers and increase tickets written. Today photo radar on our highways and city streets pays for 30 per cent of the revenue that our government

Humour

continues on page 16

Swim-sical flights of fantasy



style

Photos: Francis Tétault • Assistant: Megan Ivany • Swimwear: Simply Best • Make-up: Jamie J • Model: Sara • Agency: Studio 1 • Location: Edmonton Flying Club

If you fear your dreams of a winter getaway might not come to fruition this year, you can always opt for Plan B: dressing up in your bathing suit, cranking up the furnace and just darn pretending real hard. Our model Sara, pictured here, is doing exactly that in custom-made swimsuits by local designer Tamara Krawchuck. Krawchuck, whose clients include synchronized swimming teams, bodybuilders and even Canadian Miss Universe contestants, designs made-to-measure swim- and active-wear under her own label, Simply Best.

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Sweating the future of Alberta Health

ND fears summit will carry a Tory tune

By STEVEN SANDOR

Despite government promises that this weekend's Alberta Health Summit will be a transparent, non-partisan event, at least one New Democrat attending the Calgary conference is manipulating the platform will be manipulated by a Conservative agenda.

The summit will gather delegates from 73 different sectors of the healthcare industry, taxpayers' organizations, educational boards, political groups and research councils. Along with a randomly-selected group representing the general public, the delegates will work from a series of notebooks and predetermined discussion guides. All this activity will result in a series of recommendations to Minister of Health Halvar Jonson—recommendations that will have a huge impact on the future of healthcare delivery in this province.

But New Democrat Strathcona MLA Raj Pannu is fearful the questions and topics presented in the Health Summit workbooks will lead delegates to support Conservative initiatives, transforming the summit into a partisan body. He's worried that some of the carefully worded questions in the workbook are there to "manipulate" public opinion.

"In the throne speech, the Tories used the term 'fiscal prudence,'" says Pannu. "Now, every

party supports fiscal prudence, but where is the threshold? What will be considered wasteful?"

Three fronts, two tiers, one man

Pannu thinks the government will push to reach a consensus on three fronts: recognition that Alberta has reached the limit when it comes to health spending, approval of a two-tiered system with private hospitals and permission for the Health Minister to use whatever means necessary to keep the Regional Health Authorities in line when it comes to underfunded programs.

"I think the government is going to forward the idea that there's a limit to the amount of spending on healthcare—and they're going to try and get public support for that at the summit," says Pannu. "I think the government is also hoping to get the okay to go ahead with a private, for-profit system. I and hundreds of thousands of other Albertans will be holding our breath, waiting for what the summit has to say. I hope they send a clear message to the Alberta government that we don't need a private, for-profit, two-tiered health system."

Last week, Johnson fired the entire Lakeland Health Board. Using his executive power, Johnson was able to remove a group of people—appointed by Alberta Health in the first place—who opposed Ministry recommendations. "That was because of the board's refusal to accept the closure of a number of acute-care beds," says Pannu.

Rigging the selection?

While Pannu sweats and waits for the Health Summit to begin, Alberta Health maintains that the conference hasn't been rigged—Alberta Health spokesperson Garth Norris says that a private firm was contracted out to enlist the members of the general public who will be involved.

"They [the public and healthcare professionals] will both be represented," says Norris. "That's what we wanted—50 per cent healthcare professionals and 50 per cent general public. These people were selected totally at random. We contracted a private firm to call random people, ensure that they weren't part of the health care system and invite them to the summit. There was only one stipulation: we had to make sure we represented all parts of the province."

The summit has been in the planning stages over the last few months—long before federal Finance Minister Paul Martin made his announcement that \$11.5 billion would be pumped back into healthcare transfers over the next five fiscal years.

But Norris says the new federal money won't affect the summit's delegates. Not only will they deliberate about what to do with the money, they will discuss how health services will be delivered in the future—issues that stretch beyond yearly budget projections. And the government wants to act quickly on the summit's recommendations.

"The budget really focuses on next year, while we already want to focus on the current year," says Norris.

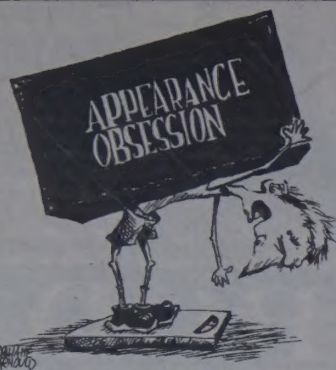
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Anorexia, bulimia aren't "women's diseases"



Men have eating disorders too

By ALEX CHUAQUI

Devereux Hill was 21 when, one fall evening, he strutted his lean, handsome body down a runway. The lights were bright and intense; suddenly, dizziness overwhelmed him and he fainted onto the ramp. Shortly after Hill regained consciousness, his modeling coach asked him if he had eaten anything that day. Hill answered, "Nothing."

And he meant exactly that. This was how he finally began to

realize he had an eating disorder.

Hill is now 35, a fitness instructor and marathon runner as well as a recovering alcoholic. Running and alcohol were two ways that he found to avoid dealing with his anorexia nervosa and bulimia nervosa.

"If I had anything rich to eat, I wouldn't taste it," he says. "All I would feel is the horrible guilt."

When I discovered running, it was a godsend. It was the perfect way to keep off the weight, and I could feel healthy and good about myself. Between the running and the alcohol, it was perfect. If I was drinking, I wouldn't eat, and any weight I did gain I could lose by running."

health

You've got male eating disorders

Male eating disorders? The term sounds like an oxymoron, because such conditions are usually associated with adolescent girls and young women. Males, however—particularly models, actors and athletes—are also at risk of developing eating disorders because of the desire to be thin. Arnold E. Andersen, a professor of psychiatry at the University of Iowa College of Medicine, edited the 1990 book *Males With Eating Disorders*, which refers to numerous studies indicating that 10 per cent of people with bulimia (which involves gorging followed by some form of purging to prevent weight gain, such as vomiting or abuse of laxatives) and anorexia (which is characterized by extreme weight loss due to a self-imposed restriction of food and fluids) are men. According to the Anorexia Nervosa and Related Eating Disorders Web site (www.anred.com), 5 to 10 per cent of Americans with anorexia

are male, and 10 to 15 per cent of those with bulimia are male.

The numbers may actually be higher, due to various factors: men are much more reluctant to come forward, and doctors have difficulty diagnosing men, since one of the key indicators of anorexia in women is the loss of the menstrual cycle.

According to Elliot Goldner, director of the Eating Disorders Program at Vancouver's St. Paul's Hospital—which assists both men and women—there is another condition, called binge-eating disorder (which involves out-of-control eating without purging), for which the ratio of men and women affected is almost 50-50.

The handsomeness myth

Goldner suggests that eating disorders may be on the increase among men. "The appearance industry is now placing more focus on the male body," he says. "Men are more aware. It used to be that men wanted to bulk up, and that continues, but there's also more pressure to be thin."

All one has to do is look at the rippled abdominals in a Calvin Klein ad or the cover of *Men's Health* magazine to see that men are urged to look good. As Hill attests, "I'd stand in front of the mirror and obsessively look for any fat. When I found it, I'd immediately starve myself and work on some routine to get rid of it. I was never thin enough." As a child, Hill was always heavy, and by the time he was 14, his lack of self-esteem had driven him to action—he began starving himself. Within a short time, his weight dropped, and the positive reinforcement he got from parents and friends set

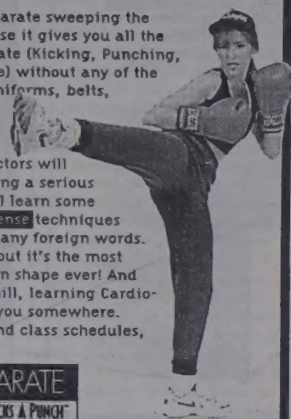
Anorexia

continues on page 15

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health information fair

Vue Weekly is pleased to sponsor the Edmonton Health Show, a health information fair designed to educate health care workers and the general public about health care organizations, services and information-providers.

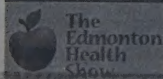
Exhibitors will include health-care professional associations,

vendors of health-related products, educators specializing in patient and family counseling and a number of non-profit health organizations.

The exhibition will take place March 5, 6 & 7 at the Edmonton General Hospital (main-floor lobby and auditorium). Admission and parking is free.

For more information about the Health Show, please contact Dan Emack at (403) 489-0225.

Vue
WEEKLY



My billionth career

Preparing for a job market with no guarantees

By DAVE WATSON

If there's one thing futurists should quit doing, it's predicting which will be the best careers in the next century. These forecasts are either blindingly obvious extensions of the present ("People will ride around in big trucks to pick up and dispose of your garbage!") or are made obsolete by technological innovation. (One hundred years ago, for instance, there was big money in the buggy-whip business.) The main reason predictions never match up to reality is that technology keeps remaking our society, creating new types of work that nobody had ever thought of before.

Ten years ago, maybe a few thousand people worked in some aspect of the Internet business; mostly, they were on government or university payrolls and tended the Net in their spare time. Twenty years ago, your mother said nothing good would come of your hanging around that video arcade. Go back to the turn of the century. You could've been standing there watching the Wright brothers take off and land all day long at Kitty

Hawk, and you probably would never once have turned to the farmer beside you and said, "I predict we can charter one of those things and send 300 people to Cancun for less than \$500 a head."

You can't anticipate what any new development will eventually become, and you can't count on the future to do what you expect. Here are two other things you can't count on: a company that'll give you a lifetime job, and a government that will hand you a bunch of money when you're unemployed.

There once was a time when people planned for a career. Now they just seem to happen to you. The saying that you should expect to work in two or three different

careers over the course of your lifetime is obsolete—the current estimate is five or six. That's

an average of one career for each decade you spend in the workforce, unless of course you get lucky and strike it rich during, say, your third career and retire. But if that doesn't happen and the job market keeps shifting, how do you decide what you want to be when you grow up?

The impatience of job

First, realize that while you may have several careers, they probably won't be in too many disparate fields. Most likely, you'll work in several jobs that evolve over time in a particular industry. If you're a good salesperson, you might sell cars one decade and kitchen appliances the next.

You've got to look at your skills in as broad a context as possible in order to transfer them from job to job. Define them almost as if they

were on a checklist. Imagine you're filling out a form that asks you to agree or disagree with statements about yourself: "Works well with others," "Likes working with numbers," "Likes working with the public" and so on. More importantly, make a similar list of what you do and don't enjoy doing so you can sidestep taking a job that'll make you unhappy. (For instance, you might like numbers but would go crazy within the strictures of an accountant's lifestyle.)

If you happen to really like the kind of work you do but are in a declining industry, one option is to travel to a place where your skills are rarer or more valuable than they are here. It's like Superman's move from a planet with a red sun to one with a yellow sun and becoming, well, super. Not getting much carpentry work? Move to the retirement belt and hammer nails until 2025. Learned desktop publishing and a little Microsoft Office last year? Go somewhere less computer-saturated—Europe, say, or just about any where besides Japan and the U.S.—and start a business or teach the locals. Even the basic computer literacy that most of us have is like magic there.

Listen to rumours about boomer consumers

If you're reluctant to relocate, try to analyze the obvious. In North America, the baby boomers are a huge population bubble whose births, deaths, and every event in between have shaped the economy for more than 50 years and will continue to do so for decades to come. It's not that you can't do well catering to the boomer echo children born in

the late '60s and onward; it's just that any trend adopted by even a small percentage of baby boomers translates into millions of people buying retirement property, health-care products or golf clubs. Anticipate what this mass of people will want or need and get there first.

Another advantage on your side is that the size of the work force will steadily decline. There's going to be a lot of nursing and funeral-home work available, too, if you're up for it.

You should also think about the ways two major trends are changing how some people work—working outside an office (telecommuting) and working for yourself (self-employment and entrepreneurship). Are you the kind of person who can work well from home or from remote locations? Does the work you do require you stay in regular face-to-face contact with the other workers? Do you like the structure and discipline of an office environment?

Statistics Canada reports that self-employment has been responsible for 80 per cent of the overall employment increase between 1989 and 1997. Almost 20 per cent of Canadians are now classified as self-employed. The growth of self-employment and entrepreneurship among women has been the most dramatic, the Organization for Economic Cooperation and Development identifies Canada as having the world's greatest percentage of women operating unincorporated businesses.

So where do you begin if you want to optimize your next few decades of working for a living? Start at the library or a bookstore. There are several books that outline North America's demographic trends. Brush up on those so you can recognize whether a given job goes against the tide. If you're planning to move your skills to a country that'll appreciate you more, you should be able to find out its demographics from recent reference books and on-line sources.

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The skilling fields

Your skills? Again, there are books that claim to help you pin down your strengths and weaknesses, and there are professional consultants who can analyze you. Maybe you're not that complex a person and a book will suffice. Maybe you already know a thing or two about yourself. Keep in mind that training can always be acquired. (There are even courses in entrepreneurship.) The important thing is to narrow down your choices by eliminating things you don't like or can't do.

At the very least, prepare a list of your likes and dislikes in a work environment. So many people end up unhappy in their jobs because of one incompatible feature, even though they'd probably be quite content using the same set of basic talents in a different setting. In other words, you might do just as well tallying up budgets and expenses within a booming TV production industry as you would counting the receipts at a convenience store.

MAI story

— continued from page 6

include "National Treatment," which gives corporations the same legal status as the Canadian government, and "Expropriation," which would prevent our government from passing laws protecting health, environment or social programs that would limit a corporation's ability to make profit without paying it compensation. (The recent \$13 million payout to MMT Ethyl Corp. is just one example of the expensive effects of Chapter 11.)

Third World Network director Martin Khor notes that "bringing [issues like investment rules, competition policy and government procurement] under WTO rules could well have serious adverse consequences for national development, as this will threaten the interests and survival of the local sector."

For example, the battle over Canadian water is just beginning. The Californian company Sun Belt intends to sue the Canadian government because of British Columbia's decision to end the exportation of billions of gallons of fresh water to the U.S. Sun Belt wants the same rights as Canadian companies which had been granted earlier licenses, even though Sun Belt had never been a license holder.

Split and run accident

Even the U.S. government is threatening to file countervailing tariffs and possibly sue if Canada passes legislation stopping Canadian advertisers from advertising in American-owned "split-run" magazines. The proposed law was aimed at protecting Canadian magazines already struggling against much larger Amer-

ican split-run magazines

The CoC are now focusing on the Canadian government's trade and investment agenda, which includes negotiations in Ottawa in late October and early November on the Free Trade Agreement of the Americas. The government is also making preparations for the World Trade Organization Millennium Round in Seattle from November 30 to December 3. The government plans to hold civil society consultations on both these deals between now and the end of May.

Since the defeat of the MAI,

many countries have identified the WTO as the proper place to design a multilateral agreement on investment. The WTO is the world's largest international trade body; all trade-related issues eventually end up there. "The WTO is a symbolic target of the impacts of trade and investment on our lives in the new millennium," says Dashgird. "We need to make sure that any trade and investment framework discussed at the WTO must favour the majority of citizens instead of a few corporate elites. The WTO has to be democratic if it is to exist at all."



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Edmontonians get a lesson in job hunting

Courses, programs turn unemployed into entrepreneurs

By DAN RUBINSTEIN

When Helen Desjarlais started working as a teacher's assistant for the Edmonton Public School Board two years ago, the children in her classroom didn't know what to make of her.

Many had never seen a person in a wheelchair that close before. But now, says Desjarlais, the kids aren't shy at all. They talk and play and laugh with her. They even hug. And the fear Desjarlais felt before starting is gone—replaced by a newfound sense of comfort and confidence.

"It is very important that I get out of the house every day," she says, thankful that the Canadian Paraplegic Association and a federally-sponsored transitional job-funding program have helped her find work in what she fondly calls "the learning field." "Not only am I helping myself, but I'm helping other people too. Sometimes I surprise myself with some of the stuff I can do."

The Human Resource Development Canada program Desjarlais hooked up with pays half an individual's salary for a training period of up to six months. Quite frankly, says John Petryshen, a job development consultant with the CPA in Edmonton, it's often the incentive an employer needs to hire someone

with a disability. And although more and more companies are discovering that disabled people can perform a wide range of duties, he still feels it's a long-term learning process for the business community.

"It's not a charity thing anymore," Petryshen says about the increasing number of society's disenfranchised entering the workforce. "Companies are actually gaining by this type of hiring. In the past, it was more pulling on the heartstrings."

education

Counter programming

Petryshen's clients include Vikki Poorman, confined to a wheelchair since an accident 20 years ago, who's been working in the Mayfield Inn & Suites box office since October. Poorman received new computer training through the CPA and is more than happy with her job. Her only obstacle is the Inn's high ticket counter, so she does most of her work at a desk. "But if they're really busy, I'll go up to the counter too," says Poorman. "I want to show that there are people out there with disabilities willing to work."

But it's not just physical and mental disabilities that keep people out of the workforce, of course. Historically, women have had a tougher time finding jobs than men. The unemployed often struggle to land that first job, or get back into the grind after being laid off. Natives have faced a number of barriers over the years. And young people sometimes find it difficult to get a break. But in 1999, on the

eve of the millennium, a myriad of training programs and courses are available to the disenfranchised. It's a matter of finding the right match for you.

Sweetea Monga decided on a women's entrepreneurship program offered by Communicating Power, an Edmonton marketing and training company that also offers courses to natives and youth. She had taken a maternity leave from her job at a bank and didn't want to return to a nine-to-five shift working for somebody else. So Monga enrolled in "Write Your Own Pay Cheque," and before even graduating in June of 1997, she'd started Maharani Delights, selling samosas, chutneys and other Asian foods out of her family's north side convenience store.

"It was like becoming a celebrity—that's how good it felt," says Monga, glowing with feelings of empowerment. All those 15- and 16-hour days during start-up were worth it. The loans are now paid off and she vows never again to work for someone else. Besides her newfound sense of control, Monga also enjoys working with her mother, the main cook, a woman from a different generation who didn't have the same opportunities as her daughter. "She never got the recognition she deserved before this," Monga says, proudly referring to an *Edmonton Journal* business profile about the company.

Making a Hanson profit

Rob Hanson took a Communicating Power entrepreneur program at the same time as Monga. The

father of five was downsized by the provincial government after eight and half years as a human resource consultant—"I was Ralphed," he says—and wanted to start his own business in the same field. "I came up with a viable business plan and it worked," Hanson says about Career Activators, a company that helps other people become entrepreneurs. "But I went into the course thinking I knew most of the stuff, and I found out how little I knew."

One of the most important resources for disabled people seeking work in Edmonton is EmployAbilities, a non-profit organization that runs a basic foundation skills program and operates a computer learning lab. For the last 27 years, with funding coming from all three levels of governments, corporate contributions and fund-raising events, it has helped the physically and mentally handicapped find jobs. After training its clients, EmployAbilities

often makes first contact with a potential employer and helps them tap into a wage-subsidy program. "We are making great strides," says program director Faye Wheeler, "but there are so many attitudinal barriers out there."

Irene Beaton didn't have to go far after finishing an EmployAbilities skills course last October; the organization hired her to be its administrative assistant. Beaton had been a hairdresser for 12 years before severe allergic reactions, eventually diagnosed as an environmental illness, forced her to leave a career she loved. She found out about EmployAbilities while doing research as her health declined. She calls it a lifeline, the reason she's happy today. "Every human being has barriers they have to get past," says Beaton, "and we all know educating individuals and raising awareness are the keys. I really don't know too many people who don't want to work."

Winners!

Congratulations to Tina Grande and Jeff Bazinet, winners of our Kokanee Boarder cross contest!

Hope you have a great time!

Look for our Kokanee Meltdown contest form in this week's issue!



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Shaping the future

Got tuition woes? Give it a RESP

Government eases
parents' education
budgets

By IAN ROBERTSON

Registered education savings plans are one of the best ways for parents (and grandparents) to save for children's post-secondary education.

Last year's federal budget introduced an annual grant of up to \$400 per child for RESP contributors. Parents with an RESP can contribute \$4,000 per year per child, up to a lifetime limit of \$42,000 per child. The government will chip in by depositing an amount equal to 20 per cent of your contribution—up to a maximum of \$400 each year—directly into the RESP. The grant is available until the child turns 18, so the maximum any child can receive from the government is 18 years multiplied by \$400, or \$7,200.

Most parents concerned about having missed the year-end application deadline for last year's grant can relax. The \$400 grants accumulate year after year for a child whether or not an RESP is opened. Parents who establish an RESP this year can claim last year's grant by contributing \$4,000 this year; they will then receive \$800 from the government (\$400 for 1999 and \$400 for 1998).

Parents considering this strategy should leave enough time to claim accumulated grants before a child turns 18 and becomes ineligible for the grant. (Remember, the \$4,000 annual contribution limit means that at most, one additional year's grant can be claimed each year.) As

well, the true value of an RESP lies in its tax-free compounding. While you may be able to catch up on the government's grant, you'll never be able to regain the lost years of compound growth.

Fifteen candles

Parents of children who will turn 15 this year do have a year-end deadline. They must contribute a minimum of \$2,000 this year in order to be eligible for the grants next year and the year after, unless they have contributed at least \$100 per year in any previous four years.

Parents of teens should strongly consider setting up an RESP, especially if their children are likely to pursue post-secondary education. While the RESP won't be open long enough to generate much compound growth, the government's grant is the equivalent of a guaranteed 20 per cent return on investment.

For students who go on to post-secondary education, the RESP is the best alternative, but for those who don't, the restrictions and penalties can take their toll. For example, unused RESP income can be rolled into the parents' RRSPs (up to a maximum of \$50,000), but if parents have already contributed their RRSP maximum, the money will be taxed in the parents' hands... and there is a 20 per cent penalty. For this reason, the financial boost from the government grant should be weighed against the flexibility of alternatives such as in-trust accounts.

The regulations governing RESP's are complex. For more information, discuss the matter with whichever financial institution you deal with.

Millennium Countdown

— continued from page 6

and a four-page bare-bones-information website at <www.gov.edmonton.ab.ca/Y2K>. (And of the four pages, only three are accessible; there's a typographical error in the HTML code that's supposed to link you to the city's February 22 media release. In the interest of public service and community-mindedness that *Vue Weekly* is famous for, allow me to give you the URL of that broken link: <www.gov.edmonton.ab.ca/Y2K/990222NR.htm>.)

Over the past couple of months, I've been poring over articles and press releases about Y2K readiness in various different parts of the world; to be honest, Edmonton seems the most ready. Its lack of communication to its citizens may be a problem, but it's certainly less of one given that they only have good news to report.

Of course, that's only my opinion. The Edmonton Association for Y2K Community Preparedness (formerly known as the Edmonton Y2K Community Preparedness Group) was represented at the press conference by Melody Tomkow and co-founder Tooker Gomborg. Gomborg had a few pointed questions about community preparation, which were not answered to his satisfaction. "The City is fixing computers but ignoring the need to attend to people," he says.

A press release sent out by the Association shortly after the press

conference says the group "believes that the City must be much more proactive and help citizens prepare for possible problems due to Y2K. We believe that trying to fix the computers is important, but only part of what is required."

"The human component of the problem must be addressed with more effort... the City, with its vast resources, should take a much more active role in contingency planning for possible scenarios."

The Association's latest information meeting took place Wednesday, hopefully one of these days they'll plan a meeting far enough in advance that I can do my part and inform people about it. Ah, the frustrations of being a weekly paper.

Tax dollars at work

Last week, I got the Government of Canada's official publication *Millennium Bug Home Check: Your Guide to a Bug-Free Home Environment* in the mail. I'm out of space this issue, but next week I'll give a detailed analysis of it.

Right off the bat, though, I must say it looks pretty thorough and easy to read; hardly like a Government of Canada publication at all, in other words. Of course, the truth is in the fine print on the bottom: "The Government of Canada gratefully acknowledges the cooperation of the United Kingdom Action 2000 office in the production of this document."

Well, God save the Queen.

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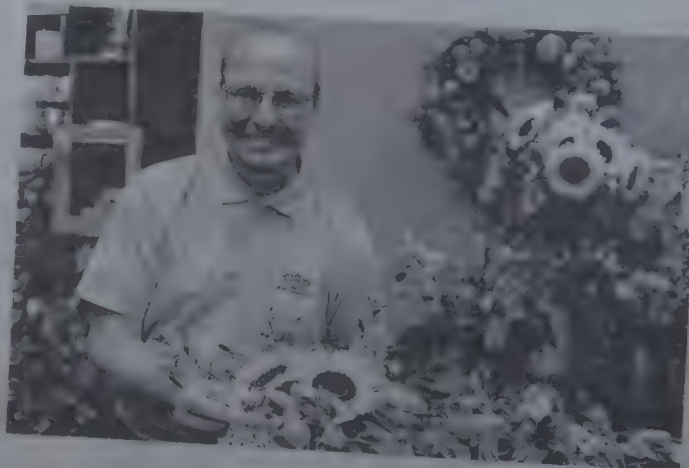
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CONDITIONS REPORT

This report is current as of Wednesday morning

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MARMOT BASIN 186-1900

Conditions rated as superb on fresh powder & soft-packed snow. 436cm total snowfall has created a base of 127cm. Light snow expected tonight & tomorrow

SUNSHINE VILLAGE 496-7660

Periods of light snow forecast for today & tomorrow. 3 cm new in the last 24 hours. 26 cm in the past week. Base: 235 cm

LAKE LOUISE 800-258-7660

Excellent skiing & boarding, overall on fresh powder, soft-packed powder, and machine groomed trails. New snow at mid-mountain: 3 cm in the last 24 hrs. 13 cm in the last week. Snow depth: 105 cm to 176 cm at the top. Win free trip for two to Kokanee Meltdown Apr. 3-4. Entry form appears in this week's

MOUNT NORQUAY

Very good on soft-packed and machine-groomed. Snowfall: 3cm in the past 24 hrs. Base of 118 cm at mountain peak and 81 cm of settled snow at lodge elevation

PARISHA 800-258-7660

Bright sunny Wednesday with 10 cm new snow yesterday. Excellent conditions

FORTRESS 800-258-7660

Reports excellent conditions on soft-packed and machine groomed trails. New snow in last 24 hrs: 6 cm

WINDY HILL 800-258-7660

Excellent conditions on powder, soft-packed & machine-groomed. 7 cm new snow in last 24 hours and 34 cm in past 3 days

FERRIE 800-258-7660

Light snow expected today, excellent conditions. Base: 421 cm. 15cm new snow in last 24 hours. 52 cm in past week

B.C. Ski Country has champagne powder

And the resorts are popping, too

By HART GOLBECK

Centrally located in British Columbia are three of Canada's finest resorts. Sun Peaks, Big White and Silver Star Mountain are all a short drive away from Kamloops, Kelowna and Vernon respectively

Sun Peaks is the newest one on the block. Formerly known as Tod Mountain, it has undergone a name change along with an extensive on-hill expansion under the watchful eye of Canadian Olympic champion and Sun Peaks director of skiing, Nancy Greene. All this activity has won Sun Peaks impressive awards like "Best Mountain Village" and "Best Variety of Ski Terrain." There are six lifts in all, including three quads. One of the quads even has a bubble that pulls over to protect skiers from heavy snowfalls. Snowboarders can cut loose in a 2,500-foot-long snowboard terrain park serviced by one of the quad chairs. But the resort's most impressive feature is the village: slopeside accommodations with 3,000 beds, 14 restaurants and 10 retail shops; outdoor heated pools, hot tubs and sleigh rides. It's a great place for the whole family.

Big White is the largest of the

three, boasting 100 trails and gladed areas. Skiing among the snow ghosts in their new Westridge expansion is a real treat. For boarders, there are three snowboard parks as well as awesome natural terrain all over the place. The Parachute Bowl is a real treat, but you'd better hang on to the Cliff T-bar on your way back out because it's steep, and I do mean steep. Big White also has night ski-

ing serviced by two chairs. There are plenty of on-hill accommodations including hotels, chalets and condos, which can handle up to 6000 guests

Hi-yo Silver

At Silver Star, a Victorian village with lots of charm greets you upon your arrival. It's like stepping back into the wild west, with saloons and brightly coloured buildings standing against a backdrop of pure white slopes and blue sky. There are two mountain faces for skiing at Silver Star: Vance Creek and Putnam Creek. Putnam contains the more difficult runs, with some pretty serious chutes like Cowabunga and Head Wall. The Snowboard Terrain park is located right under the Yellow Chair and this makes for some pretty exciting times as the peanut gallery cheers on the activities demanding bigger air. In April,



Courtesy Big White Resort

there's even a snowmobile hill-climb competition which is pretty exciting to watch or partake in.

All these resorts have awesome snow conditions with sunshine galore. You can drive out there or catch a tour bus, but the best deals

are with WestJet and Canadian where great fly and ski packages are available, especially with their low-season spring rates.

Sun Peaks: 1-800-807-3257; Big White: 1-800-663-2772; Silver Star: 1-800-663-4431

To board or not to board—is that the question?

By COLIN "ZEKE THE SKI FREAK" CATHREA

Lots of people ask me if I snowboard as well as ski. I do, but not as often. I was thrown into the sport on a strange night down at Snow Valley. They were having a media race, with the stipulation that you had to use a snowboard. The race was on an obstacle course, and I quickly found boarding wasn't as easy as I thought. I figured I had two things going for me—I was an avid slalom water skier, and an expert snow skier. But the first

thing I noticed was that water skiing had little or nothing in common with snowboarding. Soon after, I learned snow skiing didn't, either.

Now that the board had put up the challenge, it was off to the races, so to speak. I quickly realized I was a rank beginner again. But another thing soon dawned on me. When you come right down to it, snowboarding is easier than skiing. I would estimate the learning curve for boarding is five to 10 times steeper than that for skiing.

When should you start? Young

and old, beginner and expert alike, all have something to gain from boarding. I will never again be able to ski like I did when I was a professional ski racer at 24. Boarding offers a challenge that skiing can't give me anymore. I will still spend most of my days on skis, but it's nice to know that the board is waiting any time I feel like using it. I've also noticed that snowboarding is easier on the knees than skiing. It seems that snowboarding doesn't require as much physical effort, either. So for you old-timers with bad knees, it might be an option for you to consider.

Snowboards are at their best in powder and taking huge carving turns. I've seen many an upper-end intermediate skier encounter huge problems in the deep stuff, but slap a board on their feet and they're cruisin' the soft with the best of them in a surprisingly short time.

Take a lesson. Give snowboarding a try for a few days straight. It takes that long to get past the stage where you're constantly crashing. These things are very unforgiving when you're first starting, but soon you'll be riding that fast learning curve to your snowboarding dreams.

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Fall Lines

By COLIN CATHREA and
HART GOLBECK

Zeke gets a Job

Well, it's official. Zeke, your intrepid ski and music reporter, will be attending MuchMusic's Snow Job '99 from April 8 to 13. I have some information about the event's logistics. First, the Saturday Night Show will be held in the third parking lot at Marmot Basin. If you're skiing that day, you can park there, but you must have your car out by 4 p.m. In order to see that night's performances, you must have a concert ticket. These tickets are not for sale. You can win them around Edmonton through media contests, or you can get them by staying at one of Jasper's fine hotels. We're staying at the Chateau Jasper, and General Manager Malcolm Anderson just might have some rooms and tickets left. They will be busing people from Jasper to the hill throughout the evening. That's probably the best way to get to the concert, as they'll have 10 buses leaving every 10 minutes or so. These buses will also run throughout the day at no charge. They'll pick you up at your hotel and drop you off right at the chalet for a great day of skiing or boarding.

Sugar and snow

March 10 and 11 will be a great time to catch some runs. While you're skiing past the Paradise Chalet, you'll notice a huge stage below the Kiefer's T-Bar. That's where Semisonic, The Moffatts and Eve 6 will be performing. All you need is a lift ticket. Robbie Williams, one of the biggest stars in U.K. right now, is performing on Saturday night. British skiers we've

been in contact with up at Marmot say "It's easier to get tickets to a World Cup finals game than to see Robbie." They regularly scalp tickets for up to \$2,000 Canadian. Also appearing is Sugar Ray, one of the "best touring acts today," at least according to *Rolling Stone*. What could be better than a spring day in the Canadian Rockies, sippin' on a Kokanee and shakin' your ski booty?

Snowboarders not to blame—you are!

Last week we reported on the hidden forces that are driving the ski industry to its knees. We said that snowboarding might be the culprit. Well that's not entirely true. After all, most ski brands have their own lines of snowboards, so if sales of said items were up, these companies' cash flow should still be positive. There are other sinister forces at work here, boys and girls. It's your lifestyles! People have less free time than ever before. Skiing takes time. Prep time, travel time, party time and on and on. The average number of days people are spending on the hill is way down. Fewer days on the slopes means less need to spend big cash for skis. The result? Rent!!! Stay tuned.

Rebagliati still flying high

Did you catch Canada's gold-medal snowboarder Ross Rebagliati on the Mike Bullard show last week? Ross said that he's been taking a lot of time off from competitive boarding because of his hectic celebrity schedule. Besides perks like the Roots deal and crates of CDs from Sony, he mentioned that when he flies he gets upgraded to first class almost every time. Here's the disturbing part. Check the cockpit next time you're heading into or out of Vancouver. Ross said he even gets upgraded into the plane's cockpit and has taken the controls the odd time. He did mention that he'd like to get his pilot's license in the future. Maybe their doping policy is not as strict as the IOC's. ☺

Anorexia

— continued from page 10

him on his lifelong love-hate obsession with food.

According to Goldner, a bulimic who purges repeatedly may suffer stomach and bowel problems, tears in the gastrointestinal tract, acid reflux, dental erosion due to high acid levels, muscle weakness and cramps. An anorexic's body also pays a price; emaciation through malnutrition may contribute to low potassium levels, which in turn can lead to heart failure.

Retreating from eating

One of the most prevalent symptoms among people with eating disorders is depression. "It's very

common," says Goldner. "Eating is such a social activity. These people refuse to eat in front of others, so they withdraw."

At Goldner's Eating Disorder Program, six of the almost 300 new cases in the past three years have been men. Eating disorders, says Goldner, also affect children under 13, one-third of them boys. He says men are extremely reluctant to seek treatment; many feel shame because eating disorders are stereotyped as "woman's diseases."

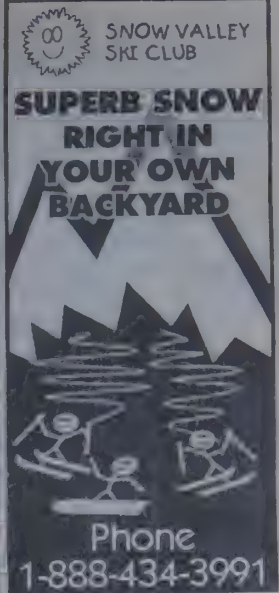
Treatment for men is the same as for women, with the main focus placed on counseling. Therapy also focuses on diet and exercise levels, and in some cases, medications such as Prozac are prescribed, as they can be effective in diminishing the urge to binge. ☺



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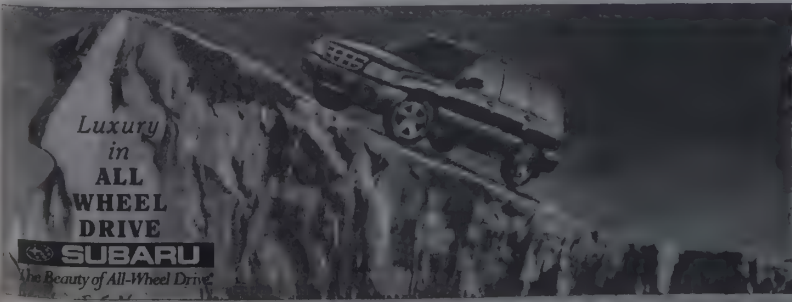
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SPORTS notes

By DAVID DICENZO

Pound-ing the veal

Okay, so maybe it seems a tad absurd that Jean-Paul L'Allier, the mayor of Quebec City, has written to the International Olympic Committee requesting that his city's bidding committee be reimbursed for the \$12 million they spent trying to be the host of the 2002 Winter Olympics. Amid allegations of several improprieties by the bidding committee for Salt Lake City, Utah (who were awarded the games) and by IOC members (bribes of hummers and hookers), L'Allier figures Quebec City should get its money back. Canadian IOC vice-president Dick Pound says that Quebec lost to a better bid, not because of impropriety.

Um, excuse me? Hasn't Pound

been paying attention? Yes, Salt Lake got 58 votes to Quebec's seven, but is he arguing that bringing in prostitutes to service old-guard IOC debauchers didn't sway a significant number of votes? L'Allier, who would put the refund toward developing young athletes, wrote, "Quebec City is appealing to the honour of the IOC and its members."

Jean-Paul, you're barkin' up the wrong tree. Kiss that \$12 million goodbye—it's probably already been spent anyway, if you know what I

Rook to King 4

The NBA season has gotten into full swing—unless you're one of the approximately 500 or so players that got hurt—and one of the most intriguing things about it is the play of some spectacular rookies. Three that immediately spring to mind are Jason Williams of the Sacramento Kings, Cuttino Mobley of the Houston Rockets and Vince Carter of the Toronto Raptors.

Williams is this little 6'1" white kid (with a few tattoos—in order to look tough, no doubt) who's stirring

up memories of the late legend "Pistol" Pete Maravich. Less than a week ago, he showed his mettle by scoring a career-high (sure, his career's only a few games old, but hey...) 25 points, hitting five of seven three-pointers. But the best thing he's done so far is walking around Seattle's Gary Payton—whose nickname is the "Glove" (for his defensive prowess)—with an absolute freaky crossover. The expression on Payton's freeze-framed face is hilarious—kinda like "Who the F\$@ was that guy?"

Mobley, if you'll pardon the expression, has balls the size of his new home state. It's not often you get a rook who likes to take control and shows no fear like Mobley; if last Tuesday night was any indication of his future, the Rockets should fare well. He scored a career-high (see disclaimer above) 19 points in a 98-86 win over Seattle—13 of them in the fourth quarter.

The last freshman phenom, Carter, is a North Carolina Tar Heel gazelle with the most serious hops. (I love hoops jargon.) He poured in 27 against the Vancouver Grizzlies last Sunday with an assortment of gravity-defying jams. And on top of his athletic prowess, he seems like a genuinely nice kid, humble and thankful to have a chance at pro ball—the NBA's veteran player could take a lesson from this rookie.

Cash and Kerry

So Kerry Collins admits to his former Carolina Panthers coach Dom Capers that he doesn't have the heart to play pro football—then he signs with the New Orleans Saints and almost immediately gets arrested for a little too much partying. The Saints decide to waive him after he completes 94 of 191 passes for 1,202 yards with four TDs and 10 intercep-

tions. And where does that leave the underachieving Collins? With a four-year, \$16.9 million contract with the New York Giants? Am I missing something here? Giants coach Jim Fassel said he was interested in "rehabilitating" Collins—that's a pretty pricy good Samaritan act. And all along I thought the keys to success and recognition were dedication and hard work. Had I known hitting the jackpot would come from being a boozing slacker, I would have done things differently. Live and learn, eh?

Refueling

The Oilers, who now find themselves struggling to keep a playoff spot, have decided to shake the foundation a little. They brought up goalie Steve Passmore and forwards Chris Ferraro and Dan LaCouture from Hamilton, while Boyd Devereaux and Todd Reirden were shipped down to the Bulldogs. A collective heart transplant is needed for this team, who precariously hang in the Western Conference's final playoff position. Good luck beating a first-place squad for the third year in a row—if they even make it, that is.

Medal-heads

Congrats to Team Alberta athlete Tara Whitten of Edmonton, who won our province's first medal at the Canada Winter Games in Corner Brook, Newfoundland. Whitten will take home a silver after finishing second (obviously) in the women's five-kilometre free technique cross country skiing event. As of press time, Team Alberta had added two more bronze medals: one for the men's team in artistic gymnastics and another to Stefan Kuhn of Camrose, who placed third in the men's 10-km classic technique cross country event.

3 Dollar Bill

—continued from page 8

we had to pack and leave immediately because the police knew where we were staying. So we took the next bus to Cairo."

All foreigners must register with the Egyptian Ministry of the Interior upon arrival, and in Cairo—where, as throughout the Middle East, holding hands is a sign of male affection and men aren't considered faggots so long as they aren't sodomized—Malcolm and his friend then received a series of anonymous and threatening phone calls.

Nevertheless, Malcolm continued to pick up soldiers and policemen while walking the streets of Cairo at night. "They're sexy and have beautiful white uniforms," he explains. "They give you a cruisy

stare and touch their crotch and you have anal or oral sex in doorways, dark alleys or in guard cabins. And if you do one of them, you can expect a couple more to come in afterwards."

This sexual freedom in a predominantly Muslim country isn't unusual. But the strict code, or Sharia, of Islam can land you in prison. And, as Amnesty International reports, the state of emergency Egypt declared in 1981 is still in effect, allowing authorities to detain and imprison thousands of people, many without charge or trial.

"Egyptians really aren't a violent people," Malcolm concludes, "but they do live in a repressive society." And while their ancient ancestors would have scoffed at Islam's puritanism, the Pharaohs would have approved of President Hosni Mubarak's regime.

Humour

—continued from page 8

spends.

Preston: So what is photo back up, sir?

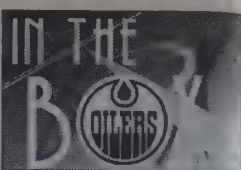
Steel: If our cameras break down, you, as a trusted member of the RCMP, will shinny up a telephone pole and, using a standard-issue RCMP Polaroid, will snap photos of speeders. Then we'll show you how to mail summonses to the citizens you documented speeding, running red lights or making illegal left-hand turns. You're going to have a busy 48 hours here. We'll teach you everything you need to know. F-stops. Long lenses. Pretending to be a moose or a bear in a tree.

Preston: What about protecting Canadians from bank robberies, kidnappings and murders?

Steel: Get a life, Preston. Those things cost money. Our government long ago gave the RCMP a mandate to be self-sustaining and financially sound. Let's continue with your back up training. Over there, you'll see how to operate our latest mini video camera. We call it mini because it's used to document mini-citizens on skateboards. We mail mini tickets to the parents of all mini lawbreakers. To help you catch errant skateboarders, we'll show you how to pose as a fire hydrant.

Preston: This can't be what the Royal Canadian Mounted Police is all about.

Steel: Wake up, man! It's the Royal Canadian Mounted Photographers. Now pay attention. You only have 47 hours and 16 minutes left of basic training.

By STEVEN SANDOR
and JOHN TURNER

This week, Vue Weekly press-box fixtures John and Steven hope the NHL schedule-maker allows the Rangers to visit Edmonton next year. We'd hate it if Sunday's subpar performance went down as the Great One's last game in Edmonton.

Topic: Get with the program!

Steve: It's not typical of the Edmonton hockey press to single out one Oiler—at least for his on-ice conduct. Edmonton's not a place like New York, Toronto or Montreal, where the press is famous for being super-critical. But enough is enough. The Oilers played a gritty, determined hockey game Sunday at home to the Rangers; they ended up with a 2-1 loss. The reason? A horrible pass by Boris Mironov in his own end led to Marc Savard's third-period tying goal. One bad mistake isn't enough to write a column about, but Mironov's brain has been in a deep freeze since his "I don't make enough money, I get no respect," spiel during the All-Star break. On sheer talent, Mironov is the Oiler's number-one defenceman. Through the first 30 games of the year, he looked like a leading candidate for the Norris Trophy. Now he gives away the puck regularly, has done a less-than-adequate job running the power play from the blue line and has been out of position so many times you'd think he was auditioning for a job with Tampa.

John: It's hard to blame one player in the game of hockey for a team loss, but I would have to agree that if there was one player who looked like he cost the Oilers a few games, it would be Mironov. Mind you, in two recent home games (Chicago and St. Louis) Mironov's mistakes in overtime came after a poor effort by the entire team. But even so, they managed to salvage (or so they thought) at least a point out of those two games only to have them taken away because of a lack of concentration by one player.

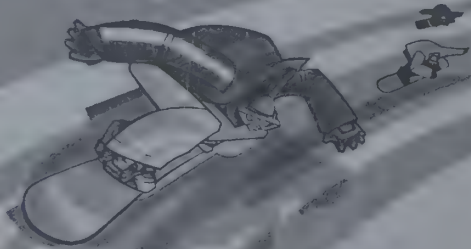
Steve: Judging by his play since the break, Mironov obviously feels guilty about being a millionaire and would rather make the league minimum when it comes time to sign a new deal. Ron Low needs to send a message to his slugging troops: that in Edmonton, mediocrity is not tolerated. I think it would set an example and do the team a world of good if Bobo watched a game or two from the press box.

John: It might be a good idea, but I'm not convinced the decision is entirely up to Low. We've both heard the rumours about Mironov being traded, and most nights the Oilers may be trying to showcase him to interested teams. Maybe he's trying to play himself down into a lower wage bracket just so he can stay in Edmonton without taking a pay cut, which would piss off the NHLPA. That would be quite a crafty move by a player who claims to love it here.

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MUSIC notes

By GARY MCGOWAN

A friend in need



Brent Oliver Benefit • New City Likewid Lounge • Feb. 25 "One hour I'm playing hockey and the next hour some doctor is telling me I'll never see again." That's how man-about-the-Edmonton-music-scene Brent Oliver remembers the day a one-in-a-million hockey accident robbed him of the sight in his right eye. In typical Oliver fashion, he had organized the Green Pepper Hockey League so local musicians could indulge their passion for Canada's game (see page 24 of this issue for an article about the GPHL). It was fun for one-and-all until an errant puck hit Oliver square in the eye and changed his life forever.

"The only good thing to come out of it is the fact that I use my left eye to see when I'm playing guitar," reports Oliver, but when playing with Slow Fresh Oil, "I've had to switch to the right side of the stage, because otherwise I can't see the other band members." That, however, is pretty much where the good news surrounding the accident ends; it left Oliver plagued with bad headaches and a host of secondary problems.

"The puck crushed a lot of the bones in my cheek," says Oliver, "so half my face is numb. The doctor says the feeling will return, but right now, shaving is an adventure. I also get frequent nosebleeds; but the doctors don't think I have any brain damage."

The incident has also left Oliver in dire financial straits. He had held down three part-time jobs in order to support his musical endeavours—now he's unable to work at any of them for the next few months. The world of part-time work isn't famous for lavish disability benefits, so Oliver is on his own when it comes to a plethora of costs. He's facing an ambulance bill, concomitant charges for his nine-day hospital stay (\$30 for food, drugs and care for each night his head was on a pillow belonging to Alberta Health) and it's up to him to pony up most of the costs for the replacement eye his ocular surgeon will soon install. It's tough to cover all those costs with no cash flow.

New City Likewid Lounge is attempting to help. The club has organized a benefit night for Oliver on Thursday, February 25. Mollys Reach and Old Reliable have donated their services and, adds Oliver, "my band Slow Fresh Oil may jump up and play if I feel well enough." Admission is \$5, and there will be a donation jar at the door for anyone who feels flush enough to contribute a bit more. "Everybody has been so nice through all of this," says Oliver. "I can't thank anybody in particular, because I really have to thank everybody who came to see me in the hospital, sent cards

and got involved in the benefit."

When you're giving him your best on Thursday night don't forget to wish him a happy birthday—Oliver turns 24 that very day

New chapter in Non Fiction section



Non Fiction • Mickey Finn's • Feb. 25 "We don't even know what we're like yet," laughs Non Fiction singer/guitarist Darren Maltis, referring to the fact that the group has yet to play a public show with new bass player Jay Murphy. Murphy, the younger brother of the band's drummer Lenny Murphy, steps into the group on the heels of original bassist Gord Holland's decision to quit the band and return to school. Judging by Non Fiction's vibe as they leave their rehearsal space, the Murphy debut show should be a winner.

"It has really become a completely new band as far as sound and feel goes," says Maltis, "and we've written seven new songs during the past six weeks while working Jay into the band." Those new songs will join the 20-some-odd other new compositions that Non Fiction can draw on when the time comes to record their next CD. The band are planning to follow-up their 1996 disc *Roadside Angels* later this year. Manager Dave Close reports that Non Fiction is in the middle of "ongoing discussions" with Carson Cole's Brownsound company about issuing the group's next disc. "But," adds Close, "we'd like to give Jay about six months to gel with the rest of the guys before we go into anybody's studio."

Bromley can't bear hunt



Great Alberta Grizzly Bear Benefit • Windsor Bar & Grill • Feb. 25 The spring grizzly bear hunt is almost upon us, and it's making singer/songwriter Paul Bromley's blood boil. "It's just ridiculous," says, "The provincial government will issue 160 hunting permits this spring, while the best numbers I've seen estimate there are only 800 grizzlies in the entire province. Those are poor odds for the bears."

Bromley chose to act on his beliefs by organizing a benefit show for the Western Canada Wilderness Society's Save the Grizzly Fund. During the benefit, Bromley will play a set along with Lester Quitau, Paul Bellows, Wendy McNeil and perhaps Chris Smith. "Chris is billed on the show, but he's on a road swing with Painting Daisies right now," says Bromley, "so I'm hoping he makes it back in time to play."

When Bromley isn't doing his bit to save North America's largest animal, he's busy developing his own career. The Edmonton singer/songwriter released an independent CD titled *Where I Come From* last fall and may turn the trick again before the end of '99. "I just keep writing songs," says Brom-

ley, "so I've got enough material to do another disc." He also has a busy spring and summer calendar planned, with dates at festivals like the North Country Fair. This week however, it's all about saving *Ursus arctos*.

Ontario has canceled their spring hunt because up to 30 per cent more female grizzlies are killed in the spring than in the fall orphaning a lot of cubs," says Bromley, "but here in Alberta..." Bromley sighs. "Sometimes I'm embarrassed to be a human being."

Hooking a big bass (player)

Catfish Troubadors • Urban Lounge • Feb. 26-27 All is sweet and light once again in the camp of the Catfish Troubadors. "The guys were a little down before Christmas," reports manager Keith Spalding, "because it looked like they weren't going to find a permanent bass player for the group." A host of auditions didn't turn up anyone suitable; then someone remembered a "bass war" contest that had happened years ago at the long defunct Metro club. One of the finalists, Chris Bond, was still in the city—and he was interested in joining the band. "He's more of a slap-and-tickle guy," says Spalding, referring to Bond's funk style.

The group was hard at work on their long-awaited debut CD *Reach Bombay* when bass player interuptus iced the project in December. Once Bond gets settled, the Troubadors will return to the studio. "We're actually thinking of going back and reworking some of the completed tracks," says Spalding, "because of the difference Chris makes."

Roll me up one a dem big phat cone spliffs!



Caribbean Carnival Party • Shaw Conference Centre • Feb. 27 The Shaw Centre will be transformed into tropical island for a few hours during this annual event; revellers won't find any ocean or sun inside the cavernous hall, but there will be copious amounts of Caribbean food (mmm... jerk chicken) and two noteworthy musical headliners.

Many of Bob Marley's backing musicians are still together working under the banner of the Legendary Wailers Band. The group is still led by bassist Aston "Family Man" Barrett, who will conduct a bit of a clinic in the reggae music he did so much to invent and define when the Wailers close out the show.

As the Wailers are to reggae, the Troubadors are to calypso and soca music. The group began in Barbados in the mid-'60s, and by the time they broke up in the early '80s, they had become one of the Caribbean's most popular acts. They reunited in 1992 and have since reclaimed most of their earlier popularity (the band's "Bajan Bacchanal" is a must-attend party during the annual Barbadian Crop-Over Calendar festival). The Troubadors have also made frequent tours across Canada, so they're no strangers to turning a Canadian winter evening into a Caribbean party night.

the REV

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Success is in the Hip pocket



The Tragically Hip

Downie & co. have come a long way

By DAVID DICENZO

Before all of the frenzy created by the Tragically Hip, there was Kingston. Before the eight full-length releases, there were small venues throughout the smallest Eastern Ontario city. Long before *Phantom Power*, the Hip's latest disc, there were gigs at the Terrapin, the Lakeview Manor Hotel and even a stop at the Bay Ridge High formal dance.

No, this band didn't have fame thrown into their collective lap—this was a group of friends who worked at their music and saw it develop with each and every performance. In fact, frontman Gord Downie figures they're still growing even to this day—a veritable lifetime away from their Kingston gigs.

It's not an overstatement to say that the Hip are to Canada what U2 are to Ireland, the Stones are to England and REM are to the States. They are a member of a select club: the bare handful of Canadian musicians who can't walk down the street without being recognized—not many more spring to mind, other than Celine Dion and Shania Twain, the latter for much more than that hokey "new country."

But whatever the Hip have achieved, they owe a great deal of their success to their home town—a quaint and unassuming city where residents need to lock their doors if news spreads of a prisoner escaping from the federal Pen.

"Cool" may not be the perfect adjective with which to describe Kingston—yet for what the early incarnation of the Hip was up to, it pretty well sums it up.

Wearing sensible blues

"It all seemed quite new to us," says Downie of his band's early days. "Any opportunity was a good opportunity to play. We were all in bands during high school and university, so we would play anywhere that would let us."

"Going even further back, when I was growing up there, Kingston had the Prince George Hotel, which was this great stopping-off point for mostly blues and

R&B based bands heading from Toronto to Montreal or vice versa," he continues. "It was this perfect little routing date, so on a Monday or Tuesday night, you could see almost anyone passing through—and we're talking from bands of the day to blues legends like John Lee Hooker."

"I remember being in there as a 15- or 16-year-old and dancing till my clothes were wet."

Downie says there was a real blues sensibility in Kingston, which was a huge influence on the music the Hip would eventually create. They proceeded to learn about 300 songs that were R&B-based, and not necessarily pop hits.

Yes, before *Day for Night*, *Road Apples*, *Fully Completely* and *Trouble at the Henhouse*, there was Kingston. In many ways, Kingston is still there in the music, casting its lowly shadow over every chord they play.

You get the distinct impression that Downie is at times perplexed as to how—and why—the Hip ended up so big. By all accounts, he's a genuine rock star: charismatic on stage, a true performer. He's been described by the press as enigmatic, a difficult interviewee and so on—but when he gets to talking about this group of musicians in whose company he has spent a good portion of his life, Downie's sincerity is indisputable.

A kick in the Hip

After all these years, Downie seems to still get a kick out of the whole thing. But his enjoyment is derived from whatever his immediate project is, not what was—or what will be, for that matter.

"Fame is sort of temporary, and I think I've always thought of it as such," says Downie in a quiet, reflective voice. "I really just stayed interested in the task at hand, which is really the only thing to me that is, you know, special—what you're about to do."

"Ultimately, I'm in this kind of great position in the band," he says, "but not for the reasons you would think. It's opened me up to all kinds of other things—I've learned a lot in this band, from everybody, and I continue to. Once I just sort of discovered that I was interested in

things that take a lifetime to learn, that I actually enjoy those things the most, you know, resisting the accelerated program—I started to really see limitless possibilities."

The Hip's current tour has been receiving raves from concertgoers—perhaps one of their best shows being the first-ever concert in the new Air Canada Centre in Toronto. (There is no one single place on the planet, Maple Leaf Gardens being the obvious exception, where "Fifty Mission Cap" is more meaningful.)

Huge venues are commonplace for the band, although they still try to play some smaller shows from time to time—occasionally for charity. So one might assume that the Hip have lost that sense of being in touch with the crowd when they perform. Just how intimate can it be with 20,000 people screaming their adoration?

More so than you think.

The Broadway play within the thing

"Intimacy is kind of a personal thing—and I strive for it no matter where we are," says Downie. "The performance itself is nothing if not intimate. There's this sort of dialogue going on between the various headquarters of my mind and body. It just seems to be something during the performance that almost requires constant vigilance—you never really relax, yet at the same time, you're entirely relaxed."

"It's like you're mounting this Broadway play from within. I know the other guys are sort of going through that too. So these live shows, these big shows, these arena shows, are actually quite intimate, and we strive to make it such. We've been getting a lot of feedback that people are hearing quite well, and when I know the people out there can hear, then it kind of gives me permission to increase the dynamic range—to create some unforeseen sort of spectacle, and at the same time, whisper to someone and pretend you're vandals in the pre-dawn dark."

"It's really neat—it really opens things up, performance-wise." Yeah, all things considered. Gord and the boys have done okay—especially for a band that thought the Bay Ridge High formal dance was the cat's ass of gigs, at one point in time.

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Gael-force winds pipe through Edmonton

Dark Island seeks to raise money and awareness

By MATT BROMLEY

If you've seen one bagpipe band, you've seen them all, right? While we're all familiar with the marching rows of pipers seen in parades and football stadiums, it's not the kind of fare the average Joe would choose for a musical evening out with friends. But the Alberta Caledonia Pipe Band Association (ACPBA) is here to change that perception and show the public what bagpiping is all about.

The troupe of pipers has been touring and competing internationally for years. As a non-profit society, fundraising for their tour-

ing has always had its share of challenges. ACPBA committee member Cam Keating says that *The Dark Island* showcase was originally a fundraising idea that snowballed into something much more ambitious.

"Our pipe band never has enough money to do what we want to do," says Keating. "Our travel expenses are killing us. We finally said, 'Let's do what we do best: make the venue a user-friendly place and put together a program showing a wider range of piping.' Bagpiping is much broader than what the public generally thinks."

Scatter brains

But *The Dark Island* is not just a bagpiping event: it's a showcase of traditional Irish music and dance. And the performers are all from Alberta—no ringers have been

flown in from the east. The Irwin School of Irish Dance features homegrown steppers, as do the Dark Island Highland Dancers, a troupe formed especially for this event.

Also appearing are Scatter the Mud, a traditional acoustic band with a contemporary twist. As Keating—also a Scatter the Mud member—explains, "We met the Irwin School through connections in Calgary in the Irish community. We wanted to feature Irish and Scottish talent that was home made in Alberta. A lot of Irish moved here directly when the settling was going on, but western Canada isn't known for Celtic heritage the way the east is."

And that's part of what *The Dark Island* wants to address. The show doesn't have a *Riverdance*-like storyline, instead it attempts to show how various aspects of the Celtic tradition have been kept alive right here in our own backyard. "We want to build a con-

nection between piping and how it relates to dance," says Keating. There's the commonly known military side, which has made it a popular instrument, but we want to show the full breadth of it, and the common thread through Irish and Scottish tradition of the melodies and the dances."

My way or the segue

The Dark Island is not a simple recital, however. "It's a full production," says Keating, "with lighting effects and links between the pieces. It starts out traditional, then moves forward and branches in all directions, moving between the folk and contemporary sides. There's one hell of a segue between the dancers and the drummers at one point that they've been practicing for months—but maybe I've said too much. We need to keep a few cards to ourselves."

Keating hopes that the project

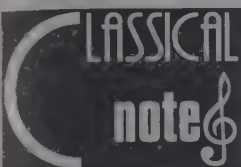


will become an ongoing one, and if it's received well they'd like to add to it over time. "If we can market this," he says, "it could become an ongoing method of funding the pipe band as well as continuing to showcase more and more local talent. Whatever the result, it's been good for the band, rehearsing like this throughout the winter—it's done us nothing but good."

celtic

PREVIEW

The Dark Island: A Celebration of Celtic Music and Dance • Shector Stage, Citadel Theatre • Feb. 27



By DAVID GOBEIL TAYLOR

Pluckin' A!

A plucky young pianist?—that's what *The New York Times* had to say about Ayako Tsuruta's 1991 performance at the Juilliard School Focus Festival. Complimentary, if condescending.

Eight years later, she's less young—and you'll have to judge her pluckiness for yourself during her February 26 recital in Convocation Hall at U of A, where she's now a doctoral candidate under the tutelage of well-known Edmonton pianist Marek Jablonski.

On the program are some old chestnuts by Mozart, Beethoven and Schumann (I've got *Carnaval* memorized by now)—and a modern work circa 1982, *Tres evocaciones* by Spanish composer Joaquín Rodrigo—don't shudder, Rodrigo's music is modern in date more than style, sounding very accessible and Spanish.

I'd previously only been familiar with Rodrigo due to his enjoyable *Cuatro madrigales amorosos*, one of many tracks on a Montserrat Caballé disc I've since lost; but his (unfortunately Spanish-only) website <www.joaquin-rodrigo.com> was an eye-opener. So to speak; Rodrigo (now 98 years old and not writing so much) lost his sight during a diphtheria epidemic in 1905; normal career avenues blocked to him, he turned to music.

Rodrigo's compositions, like that of most Spanish composers, are rooted in his culture—and his culture thanked him in return: he was elevated to the nobility in 1990 by King Juan Carlos I, given the title *Marqués de los Jardines de Aranjuez*.

Pin the label on Donkin

Speaking of young, plucky, and accessible modern music—23-year-old

Classical Notes

continued on page 20

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Classical Notes

— continued from page 19

Albertan composer Christine Donkin's music will be featured in a concert at Trinity Lutheran Church on February 28.

Donkin has won a slew of awards—including the first prize for composition at the Alberta Music Festival three times running—for her approachable pieces. The highlight of the concert will be her Triple Concerto in D Minor (fancy that! a modern piece with a key signature!), which was premiered by the Calcutta Orchestra last August.

The forces behind the concert are tremendous—no, I don't mean the Edmonton Composers' Concert Society, who are presenting the concert, although they're pretty impressive themselves. There will be four pianists, a soprano and a 50-piece orchestra—all of whom volunteered their time.

Conductor Jonathan Andrew Govias promises that the concert "will not feature incomprehensible esoteric works"—good thing such atonal-phobia isn't universal, or we'd never have the RESound festival—but will present music written for the community."

Local Hero-ic music

There are a few Local Heroes International Film Festival presentations that are noteworthy to the classical music aficionado. All of them are part of the festival's Masters Series, and all were produced by Canadian film company Rhombus Media. Over its 20-year history, Rhombus has produced more than 100 films, and has mostly specialized in work that combines the genres of cinema and music.

First off, there's the seminal Canadian and quintessential classical-music film *Thirty-Two Short Films About Glenn Gould*. If you haven't seen it, shame on you. You don't have to like it (I didn't), you have to see it so you'll appreciate the film and its subject. There's also *September Songs: The Music of Kurt Weill*, the 11-Gemini Award-winning *The Red Violin* and a double bill of *Yo-Yo Ma: Inspired by Bach* and *Dido and Aeneas: A Danced Opera*.

Pro Coro lights Sparks

Pro Coro Canada is artistic directorless no longer; the board of directors has appointed Richard Sparks to the position.

Sparks guest-conducted the choir's first concert of the season, called *Tour de France* (and did quite a good job, I might add—I should know, I was singing in the concert. Don't worry, that doesn't bias me in his favour, if anything, I'm more critical, since it's one of my charming character traits that I always think I know better than the conductor. Did I mention I don't have much of a singing career any more?)

Sparks, who beat out 31 other candidates for the job, will begin his duties for the 1999-2000 season. Meanwhile, Pro Coro's previous artistic director, Agnes Grossmann, will return to guest conduct the next concert, *Reflections on the Passion*, in early April. Grossmann left Pro Coro to concentrate on her job conducting the Vienna Boys' Choir—an organization from which she resigned in a flurry of publicity, claiming the boys were overworked. I'll be singing in that concert, too—it's nice to know she'll be taking it easy on me...

Gryner makes Emm-inent debut

By DAVID DICENZO

If Western Canadians had never heard of Emm Gryner before, the name should definitely stick in their minds now. The Toronto-based singer/songwriter is used to playing small showcases and club circuits but opening for Tom Cochrane at the Winspear Centre was another matter.

In fact, Edmonton's premier venue was the perfect complement to Gryner's powerful ranging vocals—with each song, her voice reverberated from the Winspear walls, wowing a crowd who weren't exactly familiar with what they were hearing but were pleased nonetheless.

This positive response probably had just as much to do with the real emotion Gryner showed in her Edmonton debut—it was obvious that her deep and painful lyrics help her feel songs, not just sing them. Strangely enough, the 23-year-old musician claims she has difficulty expressing what's on her mind in conversation—so for Gryner, writing and performing music has become even more important.

"Not to get all back to the childhood, but my family was not one of those that sat around and exchanged feelings," she says. "Music continues to give me a licence to say the things I find difficult. It's a language unto itself."

It's hard to comprehend how Gryner could have written these touching pieces at such a young age. She says most of them came to her between the ages of 18 and 22 when "I was going through things for the very first time—it captured that time. Songs were my outlet."

Sing us a song, you're the piano woman

Last Monday's show was just a small sampling of what Gryner has in her repertoire. Showing an incredible amount of musical diversity in a relatively short set, the Ontario native managed to touch the audience in a minimal amount of time. Gryner strummed her acoustic guitar and performed an a cappella number, but mostly went



at it on the keyboards. That's perhaps her greatest strength as a musician, since she was classically trained from a very young age.

"It's a toss-up between piano and bass," she says when asked which instrument is her favourite. "I started to play bass at 14 and was kinda attached to it. But when I play piano, it translates the entire picture. With the bass, I'm just a rock girl—it symbolizes adding, as opposed to the piano, which is all-encompassing."

Gryner performed a few songs from her Mercury Records debut *Public*, including "Phonecall 45," "Wisdom Bus," the emotional "July" and the lengthy but touching "Acid." Even at 23, the charismatic Gryner can play a crowd—midway through her set, she decided to do a cover, giving the Winspear audience three acts to choose from. The opportunity to hear a Clash song was met with a smattering of applause, and, strangely, it seems only two or three people had ever heard of Paul Weller. The final choice was met with resounding approval: Ozzy Osbourne. Gryner's interpretation of "Crazy Train" was both stirring and memorable. (Man, could Ozzy write a good song!)

Even backstage, the youthful

musician exhibits a sincere charm, genuinely appreciating the opportunity to play and thanking those who came out. Maybe it's her small-town upbringing, but whatever makes Gryner the grounded artist she is, it's certainly refreshing.

Dead Daisy on hold, not dead

It's the music that tantalizes her the most, not the major-label deal or the chance to be famous. And what's more important to Gryner is making music the way she wants to make it. She's already experienced in the area of production, and while her own Dead Daisy record label is on hold for now, Gryner longs to work with other artists.

She's a music junkie—plain and simple.

"There have been plenty of times in the past few years that people have offered their opinion about the choices you've made," says Gryner. "I've learned that it's important to ignore them, and stand by your work. If you make the record you want to make, that's all you can do."

"I hate when I see that people are swayed by things that have nothing to do with their music."

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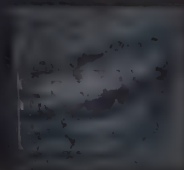


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I've got one hand on my telephone

A conference call with Alanis Morissette

By DAN RUBINSTEIN

Thank u media. Thank u super-star. Thank u re-cord com-pa-ny. Thank u cavedropping. Thank u conference call. Thank u thank u silence.

I hang up the receiver, but the dial tone's mocking buzz lingers in my mind. Alanis Morissette is through holding court. The operator has bid farewell to scribes huddled over telephones in dingy offices and well-stocked newsrooms across the land. Writers turn to their computers and start

pounding out the stories that will appear on the next day's entertainment fronts. Morissette is embarking on a 100 per cent Canadian tour—and that's very important to her, according to some record company guy.

Yet I am left broken-hearted, holding nothing but a tape teeming with other people's conversations and a notepad full of unasked questions. I pushed "1" on my touch-tone phone like the conference call operator instructed. They were supposed to get to me in sequence. But then some woman from Calgary asked Morissette if she felt pressure to duplicate the successful themes of *Jagged Little Pill*. And then Morissette—who seemed to be on a first-name basis with the media—was gone.

She did answer the question first, of course. "I felt total creative freedom," she proclaimed. "It was undeniable that I felt cosmic energy, if nothing else, from people wanting another record." Hey. What about *my* cosmic energy, Alanis?

It all started with a fax

commentary

announcing her 11-city Canadian tour this spring. Vancouver to Halifax in 16 days, with a stop at the Skyreach Centre on May 5. The press conference was held in Toronto, but Morissette was kind enough to get on the horn and talk to reporters who couldn't make their way to the shores of Lake Ontario that day. And talk she did.

"I feel like I've come full circle in a lot of ways," she said in response to a hard-hitting question from an *Ottawa Citizen* reporter who asked if the novelty of touring ever wears off. "In my energy level and excitement in what I'm doing and my passion for it, my inspiration has returned to that place that I was at when I first started." That Alanis. So full of insight.

You can Veda Hille to water

She also deftly handled a series of questions about the mix of opening bands joining her on tour: Sloan, Veda Hille, Kinnie Starr, Limblifter, Wide Mouth Mason, Copyright, the Crash Test Dummies, Enm Grynner, BTK, Esthero, the Miller Stain Limit, Thrush Hermit, Nancy Dumais and Joydrop. Apparently, Morissette loves some of them. She's a big fan of Veda Hille, Kinnie Starr and Esthero and hand-picked them for the tour. But others, such as Wide Mouth Mason, she doesn't know at all. "That's part of the charm, playing with some of the bands I haven't been exposed to so far," Morissette offers, sounding a tad tentative and perhaps, shall we say, diplomatic.

And then there were her comments about her recent experiences traveling in India, the inspiration for several songs on the new CD *Supposed Former Infatuation Junkie*. Quoth Morissette: "I think the challenge for me is to apply what I realized over there to my life now. It's wound up being a much more positive experience because of that. I find myself laughing a lot more and able to manage time much more easily and see the beauty that lies within being in the public eye and being able to connect with people and help people."

Aaahhhh. Huh?



Alanis Morissette

What I really wanted to know is what the hell does "Supposed Former Infatuation Junkie" mean? (Sorry, but *Billboard* editor Timothy White's explanation, provided in the press package, that the title comes from "a drolly self-deprecating line in a prospective single, 'So Pure,'" doesn't make any sense to me.)

Junket little pill

I also wanted to know why she included 17 songs on the disc. Why not save some of those "revelations and confusions and discoveries" you "felt really compelled to write about" for the next CD, Alanis? And why do so many verses start with the same repeating phrases: "thank you" this and "thank you" that and "are you" this and "are you" that, not to mention "that I would," "because I," "if I" and the wildly different "if we"? You

didn't need filler, did you, Alanis. And why are you playing in Sudbury, for God's sake?

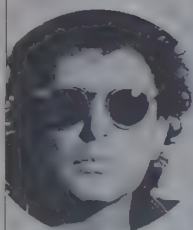
Hmm. Perhaps some of those questions are best left unasked, let alone unanswered. After all, Morissette did tackle some very meaningful subjects. Like when a reporter from Halifax asked if she thought spirituality was a missing link in the lives of young people. "I felt like in saying good-bye to Catholicism I was throwing the God baby out with the bath water," Morissette answered. "So there was a big spiritual void in my life. I came to realize that I didn't need to categorize him or her or it, or have it be a denominational kind of experience. It could be very inexplicable and simple, because God is very simple."

And what's the easiest way to find God, the reporter asked? "Stop, breathe, be quiet," replied Alanis Morissette. Amen. **Q**

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Captain Tractor Bucks the trends

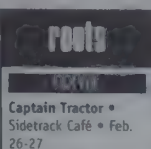
By COLIN EVANS

It's Captain Tractor's version of *A Hard Day's Night*.

The Edmonton-based Celtic rock band has released a video compilation, complete with the band's first foray into the glamorous world of motion pictures. *Three Bucks American* is a 17-minute black-and-white film directed by Blacky's Joel Stewart and starring Captain Tractor bandmates Chris Wynters, Scott Peters and Brock Skywalker. But unlike the Beatles' first film, where John, Paul, George and Ringo get chased by swarms of screaming girls, *Three Bucks American* puts Captain Tractor in a more destitute setting. It's missing a few songs as well.

"We would have had to do all those rock video segues every once

in a while. If it had that then sure, it would be *Hard Day's Night*," says Wynters over the phone from his honeymoon in Puerto Vallarta. In the film, which was shot along Whyte Avenue, Wynters plays a starving musician busking on a cold winter street corner with Dave Clem from the Mike Plume Band. The duo is grateful when a beautiful woman



four years as an actor in Edmonton. "I did a lot of shows with Leave It to Jane Theatre," he says. "We wrote a musical version of *Frankenstein*. There were 20 songs in it and Scott and I wrote all of them."

Then came Captain Tractor. The band, whose rhythm section consists of Jules Mounteer (drums) and John Nordstrom (bass), has been cranking out "Celtic-prairie" rock for six years, releasing three CDs with combined sales exceeding more than 30,000 copies. They also filmed six videos, which all appear on their newly-released video compilation *Inconsequential Things*.

"We were getting a lot of fans asking if it was possible to get a tape of the videos that we'd released," says Wynters, "so we thought, 'That's a good idea—let's do it.'" These days, buying the compilation is the only way to see Captain Tractor on video. MuchMusic has scarcely noticed the band since 1997, when it took a shining to the zany antics on "The Last Saskatchewan Pirate."

"That's a couple years ago," Wynters says, "and MuchMusic was really big on things that were funny. We



sent the video off to them and it got added to their regular rotation, which really doesn't happen very much with an independent video."

Paying their 'dos

Inconsequential Things not only shows the band's changing hairstyles over four years, but also a remarkable improvement in their video-making skills. "We've all learned our craft, so to speak," says Wynters. "By the time we were shooting 'Someday,' we all really knew what we were doing. We had a lot of ideas."

Having a higher production budget also helped. Captain Tractor's first video, "The Logdriver's Waltz," was

made for a mere \$500. That would barely cover the coffee and donuts for 1997's "Someday," a polished product with a \$20,000 price tag. *Inconsequential Things* will be for sale at the Sidetrack this weekend, where Captain Tractor will play their last Edmonton gig before recording its fourth CD at Vancouver's Mushroom Studios under the direction of producer John Webster (Tom Cochrane).

"This is going to be a bit more of a rock album," promises Wynters. "I don't think our songs are very Celtic in their content. But it's still going to have mandolin, accordion and flute—it's still going to have that [Celtic] sound."

Madrazor put the "gal" in "intergalactic"

By DAVID DICENZO

In an instant, they arrived: Katana, Mars and Zoe, collectively known as Madrazor. For one brief Saturday afternoon, they made a galactic pilgrimage to Edmonton from their home on the little-known planet Madzonion.

Why? Well, they managed to get this gig on Earth and it seems as though they took an early flight down to reconnoiter the area. Justifiably so; who the hell knows what lurks on a strange planet like this one—especially downtown Edmonton?

Times are tough on Madzonion, and the three sultry vixens have an extremely important role on their home turf.

"It's pretty darn crazy there—spacey, very spacey," says Zoe.

Madzonians all originate from the high-ruling Queen Zariya—and Madrazor is no exception.

"She was raped by Mr. Muffyhead, so he's kind of like our father," Zoe explains. "Queen Zariya has knowledge, but she is frail—so we defend her."

Lost? Who cares, because by the time Madrazor get down to performing, where they came from and who they protect will be the farthest thing from your mind. One look and listen, and girls will wanna be like them, and boys will wanna do, er... appreciate them.

"We're like *En Vogue* on acid meets the Beastie Boys with boobs," proclaims Katana.

Menz needs women

In the real world (if you can call Earth "real"), Madrazor consists of Christina Menz (Katana) Marcia Rossetti (Mars) and Zoe Hawt (Zoe, obviously), three local singer-songwriter/dancers who got fed up with trying to get theatre gigs. Originally, the group was meant to be an exper-



imental thing, but when their trippy songs and intense stage show caught the eyes of some bigwigs in Calgary, the act developed a following.

"I've always wanted to be like Michael or Janet Jackson, and dance," says Mars. "I thought, why are we auditioning for other people? Why don't we do something ourselves? It's made me grow a lot—and realize you can't get anywhere by hiding."

Well, you won't have to worry about these three hiding—their look and their show are glam, glam, glam! Huge platforms, crazy clothes—shirts made from metallic duct tape. (Grrrr!)

"We wanna be sponsored by Canadian Tire," shouts Mars regarding Madrazor's freaky fashion sense.

There's no denying a huge part of this project has gimmick stamped all over it—the girls admit they're having a lot of fun and not taking themselves too seriously. But what they do take seriously is the future, and don't think for one second these three femmes fatales haven't given thought to the big time.

All of them can sing. All of them can dance. All of them can compose songs. Madrazor's show is as intricate as they are sexy, so why not look ahead?

"For me it's a complete release because you get to combine so many aspects of the performance

arts," says Katana. "The imagination is unlimited—it's any performer's dream."

"It's eerie—very funky," says Zoe.

"It's like we've landed," chimes in Mars. "We really like people to dance, except they all just stop—and stare."

Everything's ducty

With a rare combination of visual appeal, diverse talent, genuine chemistry and a take-no-prisoners 'tude—"We walk into a room and intimidate the hell out of everyone," says Mars—Madrazor has their sights set on the duct-tape ring. When they're not busy scaring the crap out of Domino's employees or swimming with the dolphins at West Ed (don't ask—about either pastime), this trio craves to get "there."

"There's someone doing my taxes—or wiping my ass," says the sly Zoe.

"I wanna be like Imelda Marcos so I can satisfy my shoe fetish," adds Katana.

Word about these Madzonians should spread pretty soon indeed. And when it happens, male Earthlings beware!

"We're fantasy," says Katana.

"The guys that played Dungeons & Dragons in high school, we're their fantasy," argues Mars.

"Who's your man?" asks Zoe. "You are, sister. God damn... you are."

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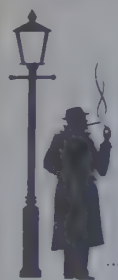
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By CAM HAYDEN

Rhodes scholarship

Wasn't that a show? Those of you who made it to the City Media Club last Saturday night saw Sonny Rhodes on top of his game. Wailing vocals teamed with Rhodes's searing lap steel and a killer rhythm section made for a great evening. This week, make sure you catch Russell Jackson at the Commercial Hotel Blues on Whyte, as the Vancouver resident will be heating things up with his funky, jazzy blues sound and providing lots of highlights from his brand new disc, *Becoming the Blues*. Thursday through Saturday of next week, drop by to catch "Blues Boy" Jordan Cook. Word has it that Cook has signed with Wide Mouth Mason's management company. He's hoping to catch that wave of young blues players (Jonny Lang and Susan Tedeschi, for two) who are currently very hot—he's being shopped around to various record companies.

Performing Seals

The weather and the local blues scene are both starting to heat up a

little as we move into spring. With a plethora of acts making their way into the area over the next while, it may be time to start planning where you will be spending your blues bucks.

Son Seals plays classic electric Chicago blues. He's been on the scene there for decades and has made some great records for Alligator and other Chicago labels. I had the good fortune to catch him on the "Blues Cruise" last December. His show was very edgy, and not everyone's cup of tea. However, he is one of those players who you just have to see for yourself. He'll give you a sense of the history of the blues as well as a glimpse into its possible future, sometimes in the same song.

Unfortunately for Edmonton fans, he's got just two shows in Alberta this time around. March 5 will see him in Red Deer at the Armoury as a guest of the Nameless Blues Conspiracy. The following night he plays Bow Island, between Lethbridge and Medicine Hat. I spoke with one of the members of the Blues Conspiracy this past week who told me, "We've already had calls from Edmonton about Son Seals. We usually sell out our venue, so if anyone from Edmonton wants to come down for the show, they should get on it right away." Tix for Son Seals can be had by calling Records to the Rafter or the Wine Cellar in Red Deer.

Edging your bets

Speaking of "edgy," one of the best

deals coming soon is the "Blues On The Edge" series, which kicks off at Festival Place in Sherwood Park April 18. Colin Linden, up for a Grammy for his work on the *Howl-in' Wolf* Tribute disc, takes the stage that night for what should be an edgy acoustic set of tunes from *Raised By Wolves*, his latest solo release. Festival Place has had great success with their blues shows and according to organizer Jennifer Graham, "We've been very fortunate to introduce some acts to the area, Guy Davis and Carlos Del Junco for instance, who did very well and are now being booked into other venues."

Why "Blues on the Edge"? "All the artists involved are known to have a harder edge to their music," says Graham. No arguments here. After Colin Linden, the double bill of Lester Quitau and Ellen McIlwaine will be on tap to provide some guitar pyrotechnics. The series winds up with Maple Blues Award winner for Best Female Blues Vocalist, Rita Chiarelli. Anyone who has heard Chiarelli knows how much power is packed into her tiny frame. Single tickets range from \$12.50 to \$16.50, but your best bet here is a three-concert package going for just \$41. Give Festival Place a call at 449-3378 to book yours.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning weekdays from 6 to 9 a.m. on the *KUA Radio Network*, 580 AM and 94.9 FM.

The Green Pepper Original Six

Bands wrap up first hockey campaign

By STEVEN SANDOR

In Canada, hockey and rock 'n' roll are more than just kissing cousins. Ask a Canadian musician what his or her hobbies are, and hockey's likely to be in the mix.

Just take a look at some great puck rock classics: from Edmonton native Moe Berg's "Gretzky Rocks" to "Fifty Mission Cap," the Tragically Hip's ode to Bill Barilko. Chixdiggit have written a song about Gerry Cheevers; Glenn Ford and the Piers responded with the ultimate Canucks lament, "What's Wrong With Lummie?"

In Vancouver, the Musicians' Hockey League (run by Damn the Diva guitarist Jerry Wong) has been a mainstay on the scene—a place where musicians in bands like SNFU, the Odds and Barney Bentall's band can forget about recording contracts and tour schedules.

And no one in Edmonton will forget the '98 charity game that saw Team Bad Religion lose in a shoot-out to the Odds All-Stars.

Edmonton now has its own musicians' league, named the Green Pepper Hockey League (GPHL) in honour of the Green Pepper record label co-owned by convener and Slow Fresh Oil member Brent Oliver. The GPHL features members of six local bands, each taking on the identity of one of the NHL's "Original Six" (a misnomer, by the way—before the NHL was reduced to six teams

during World War II, there were 11 teams—but I digress.)

The paragraph of puns

In the last GPHL season, the Smalls—ready Orr not—wore the black and gold of the Bruins; Bullyproof *Had-a-Field* day as the Broadway-Blueshirtsed Rangers; Mollys Reach showed their know-*Howe* of Red Wings lore; Mammoth had a *Hull* of a time as the Blackhawks; it was hard to *Keon* which member of the Mad Bomber Society had

the biggest blue Leafs heart; and Hyperpsyche hoped to *Rocket* to the title as the Habs.

This Friday, each one of the six league bands will play a 30-minute set at the season's wrap party—and every member is expected to be wearing his team sweater. The winner of the league final, the Mammoth Blackhawks (who defeated the Mad Bomber Society Leafs 5-1 on Monday night; "We tried to play a finesse game," said Leafs captain Rich Liukko immediately following the game, "but the goons on Mammoth—plus the guys they called up from junior—were just too much for us") will no doubt rub their victory in the faces of the five other bands.

Oliver had wanted to start a band league for years—but this year, the Rev's Wayne Jones provided the help to get the league off the drawing board and onto the ice.

The Icemen hummeth

"I've always felt there was a bond"

nection between music and hockey," said Oliver. "I've always felt that rock guys should treat interviews like hockey guys. We should say things like 'We're going to play a hard set for a full 60 minutes' or 'We're going to keep our heads down on our instruments' or 'We're going to do our best for our fans.'"

The GPHL is wrapping up a successful season, but, like Gary Bettman, Oliver has an ambitious eye towards expansion. He hopes to add six more bands next year, each taking the identity of the WHA merger teams [*No doubt they'll argue over who gets to be the Oilers—the situation could get pretty Messier?* —Ed.] plus a couple of others.

"It's been a lot of fun," says Liukko. "Brent and Wayne have done a great job with it. It was our first season, so there were some teething troubles, but I think a good base has been founded."

"It's pretty much supposed to be shiny hockey—we don't try to hurt anyone. But some band members have different interpretations of that than others."

Hockey is a violent sport—injuries happen. Liukko played in the final despite having a finger broken earlier in the season. And Oliver, in a well-publicized on-ice mishap, lost his right eye after being hit in the face by a puck.

At first, Oliver didn't like his name appearing in the papers regarding the injury, but the medical bills have been mounting. So this Thursday at the Likwid Lounge, Mollys Reach and Old Reliable will play the Brent Oliver benefit show; for more information, turn to Music Notes on page 37 of this issue.

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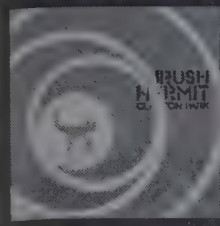
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vue discovery



Thrush Hermit Claydon Park (Jonic Union)

Reunited with a Canadian indie label (their previous imprint was Mude Records), Thrush Hermit have found the right label experience and have even emerged more or less intact. You would almost say their new disc, *Claydon Park*, is literally—a return to familiar territory (although I guess the in-laws won't be getting any Warner merchandise next Christmas).

The most rock 'n' rollish of Thrush Hermit's three recordings so far, *Claydon Park*, at its best, is reminiscent of the band's days leading Mot the Huddle around England in the drunken '70s. In fact, that's what the CD is all about: it's even got a painfully indulgent "Jam" number on it (that ain't no "Goin' Home" by any stretch).

However, with snippets taken from other British pop giants (the influence of bands like the Who, Kinks, Rolling Stones and Faces also hovers in the mix like shadowy apparitions), there's all there is to complain about. Unless you're Warner, that is, in which case you'll never really know it tunes like "The Day We Hit The Coast," "We Are Beks, Reduced," and "Before You Leave" are three-verse, two-finger salutes to the band's former business partners.

But in the end, Thrush Hermit have taken the high road. *Claydon Park* is a mostly successful collection of energetic guitar rock that shows off both the band's musical spirit and their wistful rock past.

T.C. Shaw

Johnny Ferreira King of the Mood Swings (Pair-A-Dice Records)

Johnny Ferreira and the Swing Machine is one well-oiled piece of equipment. The tenor saxman best-known for his work with Colin James has the Swing Machine burning on all eight cylinders with tight arrangements, crisp shots and a band of polished musicians.

Ferreira gets you swinging right from the start with "Dig That Crazy Chick," an up-tempo tune with shots anticipating the beat. Upright bassist Elmar Spanier drives this number with bandmates trading 12-bar solos. "Beat It Baby" begins with an awesome boogie-woogie intro by pianist Eric Webster. Webster demonstrates his mastery of the instrument throughout the disc, with flames flying from his high-register piano fills. Next up is vocalist Linda Rhyne, whose sultry voice on "I Like It Like That" comes straight from a '40s bandstand.

There is no doubt that these cats can swing and Ferreira keeps things moving with interesting arrangements and his trademark growling tenor sax solos. The veteran saxman shows his versatility by picking up an accordion and putting a New Orleans spin on "Man You're the Greatest." He also walks away on soprano sax as drummer Pat Stewart explosively brings "Lost in the Sauce" to a close.

Ferreira demonstrates a good sense of humour by singing "Forget About It," with the thick Italian accent of a mobster. Rev up your turntable and give this CD a spin. When it comes to swing, this Johnny B. Goode. **★★★★**

Colin Evans

New Sounds

This week's newest discs

Various Artists Pop Romantique (EMPEROR NORTON RECORDS)

Thanks to the popularity of electro-bachelor-pad music from the likes of Air and Stereolab, there's been a spurt of interest in '60s-style French pop. Serge Gainsbourg and Jeanne Moreau's Euro-ballads have found a new fan base.

With every craze comes a tribute disc but *Pop Romantique* isn't a tribute to a single artist—it's a tribute to a genre. The cheese factor hits 10 with these covers the highlights being Luna's guitar-driven cover of Michel Polnareff's "La poupée qui fait non" and Sukia's rocking rendition of Francis Lai's "Zooom!" Apples in Stereo stuck for a cover, chose to write a new song, "Avril en mai," instead. It works.

The rest of *Pop Romantique* has kitsch value only. Sukia, Lloyd Cole, Heavenly the Magnetic Fields and the aforementioned Air—who bring back '60s pop diva Françoise Hardy for their rethink of "Jeanne"—are too happy imitating the music to bother reinterpreting it.

It's fine for now—but I have the feeling once the French-pop craze has died, a

lot of these are going to turn up at used CD shops. **★★**

Steven Simons

Peter Gabriel Plays Live (Geffen/Universal)

This re-release of Gabriel's '83 effort is something of a double-edged sword. Who owns either the LP or the rights to it? Gabriel shed some tears. While the album was a special order, it might be due to be re-released on CD. As it stands, it's a live album, round. Live albums have a rough and grainy sound anyway, but *Plays Live* could really have benefited from some digital remastering.

Still, Peter Gabriel fans can rejoice knowing that they need no longer rely on their scratchy LPs or well-worn tapes to enjoy this performance. For an effort over 15 years old, it still stands out as a solid live outing with a magic that many of today's acts lack. *Plays Live* is a good appetizer while we wait for Gabriel's next main entrée, which he is currently cooking up in the studio. **★★**

Yuri Wernerski

all that jazz

By PETER NORTH

Gab about Galloway

Young musicians hoping to make a decent living playing jazz music in Canada are not likely to get much encouragement from their career counselors. It's tough to make a living playing music of any kind, and playing jazz may be the hardest career path of all.

That's what makes Jim Galloway's story all the more impressive. The saxophonist, who is heading this way for a two-night stint at the Yardbird Suite this weekend, established his presence on the Canadian jazz landscape a long time ago and built one heck of an impressive résumé in the process.

Galloway made his way from Scotland to Toronto 35 years ago, and only days after his arrival, he was sitting in at the better-known jazz joints all over Hogtown. An expert player who had paid his dues in his homeland, Galloway had little problem finding his feet in the Toronto scene playing mainstream and traditional forms of jazz. He was a fan of the Kansas City sound and was well versed in playing the styles that kept dance floors moving. The man hasn't looked back since he made this country his home, and almost four decades later, he's still making important contributions to the Canadian jazz scene. Not only is Galloway a busy player, but for over a decade he's also been responsible for organizing the du Maurier Downtown Jazz Festival in Toronto, one of the most successful music festivals of any kind in Canada.

Galloway, who has spent much time recording in Austria, England, Holland and South Africa, has also spent his share of time in Canadian

studios, having recorded no fewer than 10 discs for the Sackville label. One of those sessions was a 1981 affair titled *Saturday Night Function* that found him playing with one of his heroes, Kansas City pianist Jay McShann—a player who's cut a couple of sessions in Edmonton over the past four years. Galloway and McShann were joined by tenor player Buddy Tate and the crackerjack rhythm section of bassist Don Thompson and drummer Terry Clarke. The lineup all but ensured a hot session and the results are available on CD.

Galloway has also been part of Jazz Canada, an all-star combination of Galloway, Thompson, trumpet ace Guido Basso, guitarist Ed Bickert, the Grammy-winning Rob McConnell and bassist Neil Swainson, a gathering that won raves when they came together in '86.

This weekend, though, Galloway's horns will be doing all the talking at the Yardbird Suite. The baritone/soprano sax/clarinet man should be rolling through a swingin' list of standards with the help of a backing group led by pianist Charlie Austin.

Speaking of Ed Bickert, you can catch a half-hour concert featuring his subtle yet brilliant playing on Bravo! February 26 at 4 p.m.; his trio backs up the wonderful Montreal jazz songbird and Justin Time recording artist Rance Lee.

Film fest will bring us Mingus

The other major jazz event of the week also takes place February 25 at the Yardbird, where the flick *Charles Mingus: Triumph of the Underdog* will be shown in conjunction with the Local Heroes Film Festival. The 78-minute film apparently contains a lot of footage of the great composer, bassist and bandleader in many different settings. Following the 8 p.m. screening, a quartet led by drummer Sandro Dominelli and featuring the talents of Mike Lent, Kent Sangster and Jim Head will play a couple of sets of Mingus and Mingus-inspired music.

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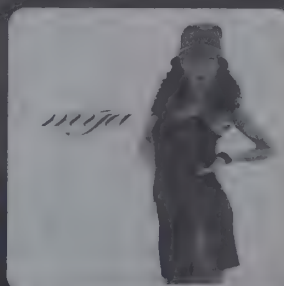
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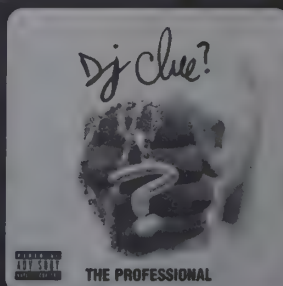
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VURBal warning

By DAVE JOHNSTON
Contributing Editor

I've personally spent many hours in front of my computer trying to find the right words to welcome you to Vue Weekly's new urban music section. I've tried writing an abbreviated history of the genre. I've tried creating a manifesto for what we're trying to do here. I've even written a couple of cheesy essays about the power of urban culture.

None of it made sense.

Music has always been right next to fashion at the vanguard of popular culture. Countless local publications have been created to address the shifting streams of music, and Vue has managed to be at the forefront of getting the word out about the latest band, venue or trend.

And now we're going to take that philosophy and apply it to urban music.

What is urban music anyway? Isn't rock music "urban"?

Up to a point, it is. But it wasn't born on the streets of the big city. Hip hop, for instance, emerged from the black communities in the United States, taking the sound of funk and soul and restructuring it as a musical backdrop to the lyrical boasts of the MC. House music rose from the ashes of disco while taking its stylistic cues from hip hop. The beat has been the catalyst for a musical revolution that has only now begun to find its legs.

These are interesting times, to say the least. Urban music represents a bold departure from how we used to relate to music and how it is made. Hip hop and dance music are not exclusive to each other; rather, they follow the same idea. It's about dancing to the sound of the funky drummer, and it doesn't really matter how you want to dance. You could add anything you want to the pot, so long as it sounds good.

This has been going on for nearly two decades, so it's hardly a fad. Urban music is the sound of living in a modern world, and it has as many different sounds as there are people in the city.

We hope that as this section grows, you will come to appreciate how strong this music has become and the excitement surrounding where it may go next. The bold experimentation in the work of artists like Timbaland, the Beastie Boys, Wu-Tang and Underworld (to name but four) is a small demonstration of the elasticity of urban music. Even rock music has begun to mutate, drawing on the urban influence and making itself more compelling than ever.

How far can it go? Once upon a time, every kid dreamed of becoming a rock star. Now, they're buying more turntables than guitars and records instead of strings. The vinyl industry survives in the most part because of urban music, and this is all happening on a global scale. It's only limited by how many creative minds get into the game, and there doesn't seem to be any shortage of those. The number of mix tapes of hip hop, jungle, ragga, house, techno and everything in between have grown exponentially, and we'll offer reviews of these, alongside singles and discs.

We'll introduce you to DJs near and far, as well as the artists who create the tracks they play. We'll tell you about where to go, and what to look out for. It's not always going to be a rosy picture, mind you, as we will cast a critical eye over darker issues affecting the urban music scene, such as copyrights, drugs and the pitfalls of promoting.

We plan to be ambitious, controversial and exciting.

Because that's what urban music—and Vue Weekly—are all about.

Questions? Comments? Suggestions?
Rants? E-mail Dave Johnston at
vurb@vue.ab.ca

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start HERE

house drums bass ambient breakbeat experimental

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Is it "electronica"? "Rave music" maybe?
It almost seems like you need to take a
course to understand it all...

Musicology 101, Part 1: All in the House

by YURI WUENSCH

A friend told me a joke: What do ravers say after the drugs have worn off? Answer: "Why are we listening to this shit?" The real joke might be that they don't actually know what they're listening to.

There have been so many genres and subgenres spawned by the electronica revolution that it's difficult to know what's what and who's who. A typical DJ set may include a multitude of styles; today, it's trance, but what is it next week?

Tortoise, who have been labeled "post-rock" or "experimental," try to shrug off classifications. In their view, record executives, looking to sell more albums by putting them into distinct categories, create labels. I'm fond of it, but many are contemptuous of the

term "electronica," and yet calling it all "music" is also a bit too simplistic. Further arguments arise over the music's origins—who started it all and where?

I intend to stir this controversial pot a bit more by attempting a comprehensive list of all the genres of electronic music. Get ready to learn, agree, get upset or become all the more confused.

Disco: The '60s discotheque was really home to a bunch of yuppies. It wasn't until the '70s that the blue collar element took hold of the movement. Beats began sailing upward to about 100-120 bpm. The disco rhythm is characterized by bass drum beats with handclaps between them.

Recommended: ABBA. Gloria Gaynor. Donna Summer

House: House music rose from the ashes of disco in the mid-'80s. The name refers to the Warehouse Club in Chicago, where the music was invented. Now, it is easily one of the most popular styles of modern electronic music, having spawned countless sub-styles. It's difficult to pin down the house sound since it comprises so many diverse elements. A steady beat, keyboards and vocals all might make up a house track. The real distinctions come in the variety of sub-styles.

Recommended: Doc Martin. Mateo & Matos, Glasgow Underground label

Acid House: This style was created from the constant tweaking of a synthesizer called the Roland TB-303 Bass Line. Trippy, plip-plop like sound, usually without vocals. Got its start in the '80s and is credited with starting the modern rave movement.

Recommended: Amazon II. Josh Wink, Fatboy Slim.

Amylhouse: The name comes from amyl nitrate, or "poppers," which is sniffed. A more rock-influenced version of house featuring guitars and strong bass lines.

Recommended: Chemical Brothers

Chicago House (a.k.a. Classic House, Vocal House): The emphasis here is on vocals, with a piano looped in the mix.

Recommended: Frankie Knuckles, Jessie Saunders

Deep House (a.k.a. Ambient House): Developed as an alternative to the more raucous, party-like house music. Deep house has a more soulful tone, with jazzy or gospel-like undertones.

Recommended: Ian Pooley. House of 909

Dream House: Usually down-

beat, with soft melodic sounds (almost always a piano), a female or choral voice and a sharp drum beat.

Recommended: Robert Miles
Epic House (a.k.a. Stadium House): Evokes a stadium-like atmosphere, samples echoing vocals and cheering crowds. Swells to a crescendo.

Recommended: KLF. Sascha
Ethno House: Mystical with a Middle Eastern flavour. Think of a synthetic Aladdin.

Recommended: Trans-Global Underground

Freestyle House: Features Latin rhythms and disco sampling. Big in Florida and other Latin centers.

Recommended: Lil Suzy, Spanish Fly

Garage: Named for Paradise Garage, a gay club in New York. Similar to Chicago or deep house with its focus on soul-based vocals and rhythms. Probably the most widely played form of house during the '90s, along with...

Speed Garage: A combination of house rhythms with a deep slow bass line taken from the jungle sect. Still has the soulful vocals, but with more use of vocoders.

Recommended: Todd Terry, Armand Van Helden

Hard House: Smooth and fast with helium-like vocals.

Recommended: Peter Presta

Hip-House: Obvious fusion of hip-hop and house.

Recommended: Jason Nevins vs. Run D.M.C., Jungle Brothers

Italo: Dominated by piano rhythms and arrangements with big thumping beats in normal tempo. It is a big follow-up to the disco movement and, more importantly, the first dance music that was completely electronic.

Recommended: Black Box
Latino House: A mix of Latino, house, electro and hip-hop. Samples are frequently used.

Recommended: Todd Terry

Progressive House: The least mainstream of the house styles. Makes use of less conventional rhythms and sound sections.

Recommended: Leftfield, Paul Oakenfold

Tribal House: Dominating bass with ethnic rhythms, which include Indian voices, tam-tam beats and a wide range of percussion.

Recommended: Junior Vasquez
Hi NRG (a.k.a. Hi-energy, High Energy): A variant of disco that emerged during the '80s. Hi NRG developed into the two big schools of electronic music, namely techno and house.

Recommended: Juno Reactor, Traci Lords

Nu NRG (a.k.a. Nu-Energy, New Energy): Just as Hi NRG represented a progression from disco, Nu NRG is the next step up from house music. The style could best be described as a hardcore version of house, as it features extremely fast rhythms, hard beats and no breaks or breathers. An "only the strong survive" dance house style.

Recommended: Tony DeVitt

Euro Dance (a.k.a. Dance, Euro Cheese): Happy synth-tones, female vocals and bits of rap thrown in. This type of cookie-cutter music can be found all over the world, but especially in Europe. Germany, Sweden and Belgium are centres for it. The lines between house and Euro dance are often blurry at times.

Recommended: 2 Unlimited, La Bouche, Love Inc.

Balearic: Not so much a style as a type of music. Refers to the music played in Ibiza nightclubs in the mid '80s. Generally fun and poppy, it's good atmosphere music. ☉

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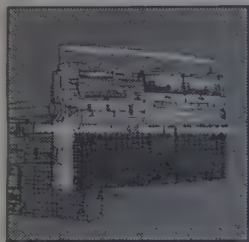
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Upcoming events for '99: June 26(Bluesky), Sept.25 (Nexus 5)!, Dec.31 (Millenium)...

disc revues



VIA Rough Technique Vol. 1 (FRESHKANOVA)

Anyone familiar with breaks will know the name of the Freestylers, a group with more members than most football teams. Their addictive blend of hip hop, electro and breakbeat mayhem can ignite a dance floor, and this collection offers a solid introduction to them and their mates on the Freshkanova label.

The unmixed vinyl version offers a solid listen throughout, starting with the Freestylers' classic "B-Boy Stance." Forget about that Jason Nevins stuff; this is the true hip house sound. Tenor Fly's rasta shouts are a call to arms, and the solid breaks are, well, solid. 2 Fat Buddhas push the ante with "Cut The Music," an adrenaline-pumped track liable to incite anybody to start breaking. Cut and Paste contribute two back-to-back winners, "Watch Me Rollin'" and "Cut and Paste," showcasing their fascinating sample method. Bowser's "Let Ya Body Funk" is a killer throwdown as well.

What makes this disc such a must-have, however, is the inclusion of some unique sound jams that play well off a dancefloor. Bill, Ben and Baggio turn in a bomb cover of Curtis Mayfield's "Pusherman," while Dat Bratz's "Monster" creates a clever melody out of vocal samples from horror movies and Star Wars. The most delicious piece here is from Soul Hooligan, whose "Sweet Pea" is a rolling slab of funk that harkens back to the old school jams of yesteryear.

Rough Technique is a collection true to its name. The mixed version on CD offers more material, but the vinyl offers the cream of the dirty beats. Freshkanova is a label to keep a watch on, especially if future material measures up to the promise on display here. The Freestylers recently signed a distribution deal with Mammoth, so get ready when the bomb drops this spring when they release their superb full-length disc *We Rock Hard* on this side of the ocean. Until then, dig this up. **★★★★**

Dave Johnston

Cher Believe (WEA/WARNER)

Cher has been a constant surprise over the last decade. Her longevity as a singer and her ability to successfully tap into the mainstream music market has continually upset those predicting her downfall.

I'm not much of a pop music fan, but you've got to give credit where credit is due. For a 50-something to sell her sex appeal and sound to a demographic group between 15 and 35 is no easy feat

in today's music biz—the consumers have a lot to choose from and aren't easily gulled by marketing ploys. The truth is that Cher is a savvy broker of the music market, and knows how to direct herself. That, and thousands of dollars in plastic surgery, have preserved her appeal to the masses. Like Madonna, she is a bit of a chameleon who isn't easily slotted into any one niche.

Believe is a feather in her cap, showing yet another facet of her musical personality. Primarily a techno disc, *Believe* uses snappy tempos and a liberal dose of resampling to lend her sound an acid house rave feel. The title track has been a huge success both overseas and at home, and similar tracks, like "The Power," give listeners enough of the same to make the disc sell.

While this CD isn't groundbreaking for the genre, it is for Cher. She has once again shown that she can borrow from current music trends without much of a backlash. Not my cup of tea, but kudos to her anyway. **★★★★**

Matt Bromley

DMX *Flesh of My Flesh Blood of My Blood* (DEF JAM/MERCURY)

I'm not the authority on hip hop around here, but this disc sucks! It's hard to praise an artist who says "Fek" every third word and calls everyone around him either a nigga or a bitch. This follow-up to a triple-platinum debut should attract a few listeners thanks to its bloody cover and a few more because of DMX's reputation. He is competent as a rapper in short bursts, but this gansta'-talkin', yo-homey style was played out years ago—it would certainly have little relevance to anyone around this neck of the woods. Aside from the spiritual "Ready to Meet Him," this is a disappointing release from a label that's home to several legends. I'll give it away to whoever wants it. **★☆☆☆**

Mike Pomeroy

VIA *Would You...? Go to Bed With Me* (V2/BMG)

Put on a condom before listening to this CD because I developed a bad auditory rash after only one listen. The bump and grind kids from the Dance Mix '98 club set should appreciate this outing. It's as taste-

less as the horny couple doing the nasty and necking on the dance floor—the ones whose evening will conclude with an exchange of fluids in the back seat of a Chevette.

The "essential party tracks" are essentially all bad. Touch & Go, who sound a lot like the now defunct Me, Mom & Morgentaler, have three versions of "Would You...?", each one worse than the next. Billy Crawford's "Urgently in Love" actually made me cringe—we're talking a coyote-ugly track here. (I'd sooner chew my own arm off than listen to it again.)

Much put-upon here are N'Dea Davenport, formerly of the Brand New Heavies; and the Jungle Brothers, whose "Jungle Brother" track emerges as the only winner—thank goodness I already have it on other compilations. Others, like David Morales and Junior Delgado, should be ashamed of themselves for setting their sights so low.

The real mystery here is V2's selection of artists for a dance compilation. With a roster that includes the likes of Davenport and the Jungle Brothers and others like Ian Pooley and the High Llamas, there could have really been magic in the air. Instead, a resounding "No" is the only appropriate response to the title's query. **★★**

Yuri Wuensch

Arling & Cameron *All-In* (EMPEROR NORTON RECORDS)

This British duo tripped over to Amsterdam to record their latest techno-dance effort. You'd think they'd have been pulled in by the city's drug and sex culture—but the only place you'd even spot any cultural influences is the use of Dutch on some of the songs.

No, *All-In* is all about kitsch. Arling & Cameron don't make dance music that takes itself seriously at all; it's refreshing at first, like the first few bites of a Lola block (remember those? Mmm... grape Lola...), but after you get to the middle, it kind of makes you sick. The arty spoken-word interludes don't really work, either.

One highlight: the one-chord trick in "We Love to Rock" is ingenious—Arling & Cameron create a Kraftwerk tribute that's worthy of "Music, Non-Stop!"

Otherwise, *All-In* is an unchallenging dance/pop release. Not bad if taken in bits and pieces, but wholly unengaging if you keep it on the stereo for longer than one song. **★★**

Steven Sandor

David Alvarado *West Coast Vibe Volume 3* (PHATT PHUNK/FAB)

Deep house is the house sound of sex and serenity. If masters like Mark Farina and David Alvarado had kids (okay, men can't have babies,

and Mark and David might not even like one another, but just suppose...) they'd have the most exquisite-looking children. While bombastic house-masters may steal the show, it's guys like Alvarado who work behind the scenes honing their skills and sharing their wisdom only with those willing to hear.

Admittedly, I wasn't willing to understand initially. So perfectly corrupted was I by the first two volumes of *West Coast Vibe*, Thomas Michael and Grant Plant, I expected the same sort of auditory delights this go around. Indeed, the first two volumes will knock you off your feet, but Alvarado's edition assumes you're already sitting down—and don't count on getting up either.

Alvarado kicks off with his signature Spanish influence spinning Scuba's "Heaven": an appropriate choice for such a divine disc. Piano and bongo-laden tracks by the likes of Kevin Yost, Timewriter and the ever-good Dub Tribe drift and swirl through the CD. And what would house be without soulful, sultry female vocals? K.O.T. steps up to bat with the excellent "I Want You (For Myself)."

Phatt Phunk could just have easily entitled this series *Time Travel*. The combined effect of the first three CDs left me wondering where the hours went and sad that the music was over. Unwind, rewind, and replay. **★★★★**

Yuri Wuensch

Ana Voog *anavoog.com* (UNIVERSAL/WASTELAND RECORDS)

Ana Voog is most definitely an artist. She is artist with paint, with words, with media and with music—but not in the mainstream sense of the word. While she definitely has talent, her exact intentions remain a mystery. Most of her songs are spoken word poetry, a glimpse into her brain... background music at best. Voog is a confessed synth-pop junkie, and her music definitely reflects that genre. Her website is groovy and her web cam has the potential to be interesting, although so far I've only seen an elbow, a dog and Ana fast asleep in her bed. My advice: visit anavoog.com before you buy *anavoog.com*. **★★★★**

Barbara Beres

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SATURDAY: High Society with DJ Andy Pockett spinning funky house

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10336 Jasper Ave, 426-7521
SATURDAY: DJ Mad Max playing hip hop, R&B and reggae
SUNDAY: DJ Instigate

LUSH

10030A-102 St., 424-2851
WEDNESDAY:
Main Floor—Retrobutation with DJ Code Red & Slimboy (DJs alternate every week) spinning retro, dance and alternative.
Velvet Underground—DJ Slopoke and guests spin eclectic dance music.
THURSDAY:
Main Floor—deSiRe with DJs Spilt Milk & Slacks
FRIDAY:
Velvet Underground—Bigup with DJ Celcius and MC Deadly spinning jump up jungle.
SATURDAY:
Main Floor—The Basics with DJ Slimboy playing dance and alternative
Velvet Underground—Rockstar with guest DJ Tryptomene

NEW CITY LIKWID LOUNGE

10167-112 St., 473-4578
FRIDAY:
Suburbs—Freedom Friday, presented by Nexus Tribe, featuring DJ Nicky Miago and Czirolek, plus weekly guests
Friday, March 5: Viva Las Vegas Pre-Party with Kimball Collins (Grant Music, Florida)
SUNDAY:
Lounge—Concept with guest DJs playing jungle, breaks and hip hop. Concept hosted by DJ Spilt Milk and Echo

POLISH CENTRE

10960-104 St
Saturday, Mar. 6: Nexus Tribe presents Viva Las Vegas, with DJs Taylor (LA), Richard Mears (UK), Freaky Flow & MC Flipside (Toronto), Matty (Vancouver), Nicky Miago, Sync & Lady J (live PA) and more. Info: 493-1212 or see <www.nexustribe.com>.

REBAR

10551-82 Ave, 433-3600
THURSDAY:
Main Room: Hard Times, presented by Rebar & Nexus Tribe, featuring guest DJ Tryptomene with resident DJs Davey James & Code Red
Upstairs—Good Times, with DJ Mikee playing retro and dance
FRIDAY:
Main Room—Open Table, with DJs Davey James & Code Red plus guests spinning house, techno & retro
Upstairs—DJ Mikee spins eclectic dance
SATURDAY:
Main Room—DJ Mikee plays eclectic dance
Upstairs—The After Party, with DJ Davey James spinning dance

Party, with DJ Davey James spinning dance

REMEDY

8631-109 St., 433-3096
Friday, Feb. 26: ECM with Malfunkit spinning electrofunk, fusion & post hip hop beats.

THE ROOST Private Members' Club

10345-104 St., 426-3150
MONDAY: DJ Jazz
TUESDAY: DJ Jazz
WEDNESDAY: DJ Balance
THURSDAY: DJ DaDa Ascension
FRIDAY: Up—DJ XTC;

Down: DJ Weena
SATURDAY: Up—DJ Code Red;
Down—DJ Hill & guests
WEEKENDS: Down—retor;
Up—Progressive House

SUBLIME

(late night/after hours)
10147-104 St., Bsm. 905-8024
FRIDAY: Ultrachic with DJ Manny Mulatto

SATURDAY: Casa Saturdays with DJ Graham Lock

THERAPY (late night/after hours)

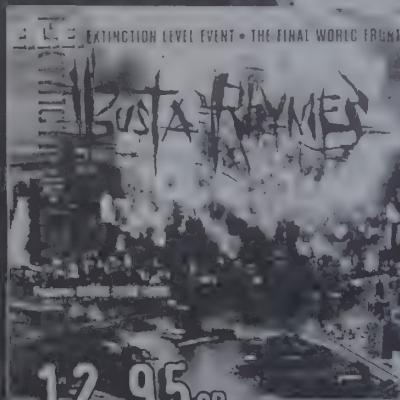
10028-102 Street (alley entrance) info 903-7666
FRIDAY: DJs Ariel & Roel and Trip-switch
SATURDAY: DJ Czirolek and DJ Dragon

Saturday, Mar. 20: Gamma presents Delphinium, with DJs Endorphin (Kelowna), Duffy (Calgary), Cory Payne and more.

VICIOUS PINK

10148-105 Street, 426-3283
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charts

Canada's National Dance Chart

(as published by *The Record Magazine*)

Canadian Tracks denoted by (cc) • Issue Date: March 1, 1999

1. Cher—Believe (Warner)
2. Vengaboys—Up & Down (ISAB/PGS)
3. R. Kelly f. Keith Murray—Home Alone (Jive/BMG)
4. Temperance f. Lorraine Reid—Dancing In The Key (cc) (Hi-Bias)
5. Britney Spears—...Baby One More Time (Jive/BMG)
6. JK—Go On (Popular/Warner)
7. Love Inc.—Homeless (cc) (Vik/BMG)
8. Brooklyn Bounce—Contact (Attic/Universal)
9. Boomtang Boys—Popcorn (cc) (Virgin/EMI)
10. Cevin Fisher f. L. Hollaway—(You Got Me) Burnin' Up (Tommy Boy/BMG)
11. Deborah Cox—Nobody's Supposed To Be Here (Arista/BMG)
12. The Face—Needin' You (SPG/Universal)
13. Jode Cons—Get Funkee (cc) (Fully Charged)
14. Hydrotrophy—Eternal Flames (Tommy Boy/BMG)
15. Faith Evans—Love Like This (Bad Boy/BMG)
16. Deep Dish f. EBTG—The Future Of The Future (Stay Gold) (Deconstruction/BMG)
17. Mousse T. Pres. Hot N Juicy—Horny '98 (Columbia/Sony)
18. Will Smith—Miami (Sony)
19. Faithless—Take The Long Way Home (Arista/BMG)
20. Troy Brown—Feel Alright (cc) (Aquarius/Stickmen)

DJ Spilt Milk's Top 10 as of February 18

1. Freska Allstars—Get Fresh (Dope On Plastic)
2. Neon Lights—Glow EP (Jinx)
3. Supercar—Tonight (Pepper)
4. 2 In Da Bush—Nuttty Drumstick (Finger Lickin')
5. Bronx Dogs—Unidentified (Marble Bar)
6. KraftyKuts—KraftyKuts (PSUK)
7. Brian Zentz—Ethic/Practice (Rotation)
8. Groove Armada—Four Tune Cookie EP (Tummy Touch)
9. Lo Fi Allstars—Battleflag (Skint/Sony)
10. DOP—Funky Feeling (Deep On Plastic)

DJ Celcius's Jungle Top 10

1. Mampi Swift—Sonic (Charge)
2. Mulder—Gettin' Blunted (Tribe)
3. Dope Skillz—Hong Kong (Frontline)
4. Dream Team vs. D.D.—Auto Sequence (Joker)
5. Biostasis (Tech Itch)—Flashpoint (Audio Couture)
6. Dillinja—Static (test)
7. Outlaw—Music For The People (Cartoon)
8. K-Power—005
9. Dom & Roland—Homicide (Moving Shadow)
10. Switch 16 (Switch)

DJ Slimboy—Lush as of February 15

1. Neon Lights—The Glow EP (Jinx)
2. Jungle Brothers—Because I Got It Like That (Freestylers RMX) (V2)
3. Armand Van Helden—Psychic Bounty Killaz (FFRR)
4. Rascals—Northern Touch (Freaky Flow RMX) (NAFTA)
5. DJ Dan/Needle Damage—That Zipper Track (Moonshine)
6. Christopher Just—I'm A Disco Dancer (Olavbassoski RMX) (XL)
7. Paranoid Jack—Herb The World (Stickmen)
8. Fatboy Slim—Rockafeller Skank

(Urban Takeover RMX) (Skint)

9. Mulder—Gettin' Blunted (Tribe)
10. The Dynamic Duo vs. The Dream Team—High As the Sky (Joker)

DJ Davey James's Hits February 1999—Rebar

1. Binary Finary—1999 (Kaycee remix)
2. Mike Koglin—The Silence (Club mix)
3. Junior Sanchez—Rock Bottom
4. Paul Van Dyk—For My Angel (Ewerk club mix)
5. Ketex—Hackney Council Are Cunts
6. Tilt v. Paul Van Dyk—Rendezvous (Quadrophonic club mix)
7. Felli & Buddy—Exploding Fist (Micro Acid remix)
8. Rascals—Northern Touch (Freaky Flow remix)
9. Golden Girls—Kinetic (Slacker remix)
10. Beastie boys v A Braxe—Intergalactic

DJ Mikee—Rebar

Club Top 10

as of February 12

1. I Believe—Cher (WEA)
2. Touch It—Monifah (Universal)
3. Watch Gonna Do—Pras (Sony)
4. Contact—Brooklyn Bounce (Attic)
5. Three MCs & One DJ—Beastie Boys (EMI)
6. Miami—Will Smith
7. King Of Snake/Kittens—Underworld (BMG)
8. Would You—Touch & Go (BMG)
9. Horny—Mousse T. (Sony)
10. Take The Long Way Home—Faithless (BMG)

DJ Mikee—Rebar

Import Top 10

as of February 12

1. Love Stimulation—Kaycee
2. Drop the Bass—Bad Habit Boys
3. Bring It On Down—Robie Rivera
4. I Feel Good Things for You—Daddy's Favorite

5. The Bells—Brooklyn Bounce
6. Darkman—DJ Sakin
7. Spotlight—Mad Diva
8. La—Marc Et Claude
9. Psychic Bounty Killaz—Armand Van Helden
10. Jack To The Sound—Dons

Graham Lock—Sublime

Top 5—February 1999

1. Romanthony—Hold On (Roule)
2. BNH feat. Gerideau—Now That We've Found Love (Cartel)
3. MSD—Satisfy (Wave)
4. Presence feat. Shara Nelson—Sense of Danger (Pagan)
5. Johnson—Say You Love Me (white)

NeoDANCE RECORD POOL TOP 10 CLUB COUNTDOWN

<www.multimania.com/neodance>

for the week ending February 13

1. JK—Go On (Popular/EMI)
2. Black & White Bros.—Put Yer Hands Up (White Label)
3. Vengaboys—Up & Down (Isba/Polymedia)
4. George Michael—Outside (Epic/Sony)
5. Klubbheads—Kickin' Hard (SPG/Universal)
6. Cher—Believe (WEA/Warner)
7. Tira—Play with Me (ETNC/SPG/Universal)
8. Derrick Carter—Blaze My Beat (Kickin')
9. Luiza—Do You Want My Love (Blacklight)
10. Maestro Fresh Wes—Stick To Your Vision (Attic/Universal)

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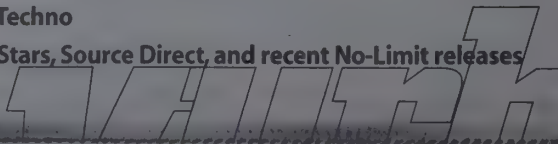
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The Echo Case never repeats itself

Dance troupe improvises a new show every night

By ALEXANDRA ROMANOW

The ubiquitous performer's nightmare: you're onstage before an expectant audience and your mind is a total blank. Your eyes take on a deer-caught-in-headlights look as you pray for a trapdoor to open under your feet. Imagine putting yourself through this experience willingly night after night. Call them masochists or call them artists on the edge, but Vancouver's Experimental Dance and Music (EDAM) live for improvisation, and they've honed it into an art form. Their latest show, *The Echo Case*, is 100 per cent improv—the three dancing, two musicians and even the lighting designer all improvise simultaneously.)

EDAM is a contemporary dance company under the artistic directorship of Peter Bingham; their mandate is "to provide a stable and fertile environment for the development of contemporary dance."

Bingham is an accomplished contact improvisation performer and teacher. Dancer Andrew Harwood is also experienced at improv, while dancer Marc Boivin comes from a more structured background. The creative team is rounded out by lighting designer Robert Meister and musicians Ron Samworth and Coat Cooke and

round out the creative sextet.

"Ron and I have been collaborating with EDAM for ten years already," says Cooke. "The majority of the work we do as a collective is in improvisation, although we have done set pieces in 1993 and again in 1996. But it's the improv that we focus on."

The troupe does go through a rehearsal process, even though the show is improvised. Cooke explains that the group first talks about the different ideas members want to explore in the work. Together, they work through a series of exercises, ensuring that everyone has the same frame of reference to work from.

Design for living

"This particular group has been together for six years as an ensemble," he explains. "We're building a history together and we're developing a real feel for each other. There is a real openness and willingness from the members to try new things. But the way we prepare for a show also depends on the room and the stage, which dictate how we design

the set. We might use anything from a riser to scrims but the set is always simple as it sets the framework for the rest of the piece."

"Most audience members have never really seen improvisation before," he continues, "but it's the power, the immediacy and the risk that they get into. Often, they can't believe it's improv because of the way the piece flows. It's incredibly exciting and also very intimate. What I enjoy most about working with improvisational dance is the incredible movement it has compared to a lot of set dance, which is often more conceptual. That is what is so exciting about this, why I keep coming back. It's fulfilling, it's exciting and it's the magic of the body moving through space."



The Echo Case

Investigation inspires aesthetic argument

Play is gripping, but is it drama?

By PAUL MATWYCHUK

Peter Weiss's play *The Investigation* raises so many aesthetic questions that four days after seeing it, I'm still trying to sort them all out in my mind.

The script is a condensed version of the actual transcript from a lengthy 1964 murder trial of 18 German officers, bureaucrats and doctors who were involved in the day-to-day operations of the Nazi death camps at Auschwitz and Birkenau. An interesting debate could be conducted over whether what Weiss has done here even qualifies as "playwriting"—on the one hand, a lot of the play's power comes from its absolute, unadorned authenticity as a historical document; on the other, Weiss has obviously had to select highlights from months and months of testimony and lawyers arguing and arrange them into a dramatic whole.

Weiss (best known to English-speakers for his famously and unwieldily titled musical drama *The Persecution and Assassination of Jean-Paul Marat as Performed by the inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade*) is more interested in considering this trial as a metaphor than as a legal proceeding. He never explains, for instance, that this was not a war crimes tribunal but a murder trial with a different evidentiary burden, or how this fact affected the strategies of the opposing lawyers. Throughout the trial, even during some of the most shocking testimony, the defendants openly laugh and mock the witnesses; it's never explained exactly why they knew they could demonstrate such arrogant confidence that they would not be found guilty.

One of the play's main objectives is to explain the logic of the camps in precise, clinical detail; I wasn't hoping for an episode of *Law and Order* here, but I wish the logic of the trial could have been laid out in a similar way.

Quite a theatrical conundrum

Most of the testimony we hear over the course of the play is horrifying—details about Nazi torture techniques and Dr. Mengele's medical experiments that are absolutely inexplicable in their sadism. This play is anything but

exploitative, but I still felt a little uncomfortable at these stories being put into the script—that, on some level, Weiss considered them to be terrific theatrical source material. I don't know what I'm advocating here, and I don't know if I'd be any less upset by a Nazi trial play that simply invented all the witnesses' testimony—and, quite frankly, I don't even have any suggestions as to how this subject should be treated onstage. Perhaps you should see the play for yourself and make up your own

mind.

The Investigation has certainly been mounted with a lot of care by director Paul Gelineau and a whole crew of videographers, sculptors and painters. The judge, the lawyers and the defendants sit around a gigantic slab of a table behind a thin screen; witnesses stand on either side of the screen among an arrangement of thin, wraithlike sculptures and answer questions while their images are simultaneously projected onto it. The effect is eerie, as you gaze through the murky, black-and-white faces on the screen and see the defendants scornfully listening in. It's like watching the principals in the trial turn to ghosts right before your eyes.

And that's just the way it is

Weiss's script, which adopts the unemotional, clinical language of the trial, doesn't really offer the actors many opportunities to create individualized characters. But an older actor with a mustache and cane (I'm not familiar enough with this cast to be able to confidently identify him by name; the actors playing the defendants are listed by name in the program, but the witnesses aren't) projects a tremendous moral authority in all his scenes, especially during a long speech in which he explains why so few rebellions occurred amongst the prisoners.

Among the defendants, strong impressions are made by David Barnett, as a man named Mulka who evidently fancies himself the wit of the group, and Thomas Peacock, as a serenely amoral German officer with a disconcerting resemblance to Walter Cronkite.

Audiences might only come to see *The Investigation* out of a glum sense of duty, but it's not at all a chore to sit through. However, you may find that the conversations you have with your friends once the play is over concern not so much the nature of evil as they do the nature of art.

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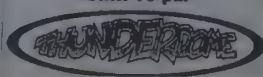
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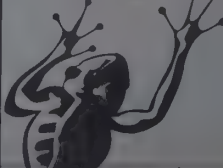
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Interview with the vampire expert

Royal Winnipeg Ballet digs up *Dracula*

By ALEXANDRA ROMANOW

It's sexy, he's dark, and he sucks... your blood. He's Dracula, the monster who has captured our collective imagination for over 100 years. And now he is the subject of a full-length ballet, choreographed by Mark Godden (*Angels in the Architecture*, *Minor Theden*) for the Royal Winnipeg Ballet.

"Why *Dracula*?" says Godden. "That was my question. I was talking with [artistic director] Andre Lewis about ways the RWB could get more people into the theatre and we thought a recognizable product would be the key. It's the reason ballet companies push the big classics like *Swan Lake* and *Giselle*—because people know them and they feel comfortable putting up their money to see them. So the idea of *Dracula* came up because a couple of ballet companies have done it quite successfully. Andre thought it would be a good idea for the RWB and he was curious if I was interested in doing it. My first reaction was, 'What, me *Dracula*?' I'd never thought about doing it before in my life. The only thing I knew of *Dracula* was what Hollywood had produced, what I'd seen on television and in the movies. I couldn't connect the dots and see how it would transfer to the stage. So the first order of business for me was to read the book."

Back he went to the original source that set Victorian England ablaze with the story of the undead ghoul whose aim for blood was fueled by his thirst for eternal life. Written by Irishman Bram Stoker in 1897, *Dracula* tells the story of a young solicitor's clerk, Jonathan Harker, who travels from England to Transylvania to negotiate a real estate deal with one Count Dracula. Harker's negotiating skills are no match for the Count and, as often happens with business deals with the undead, things get out of hand. Harker awakens in a Budapest hospital, his lovely fiancée Mina Murray by his side. Back at the castle, Dracula has packed up lace, stock and coffin to sail for England, and the ship's crew soon discovers what a pain in the neck Transylvanian royalty can be. Upon reaching port, Dracula seeks out fresh blood and Lucy Westenra, a good friend of Mina's, is his first victim. He terrorizes London with his

bloodlust but it is Mina's lovely neck that he hungers for most. A team of vampire hunters is the only hope against the evil Count.

"I'd never read *Dracula* before," says Godden. "After I'd finished, all I could think was why hadn't I read it before? I fell in love with it. The characters are quite tragic and delicate, keeping with the Victorian oppression they are living under. The book isn't so much about the spooky *Dracula* we've come to know through the movies but more about Lucy and Mina. It's really a story about all of these char-

acters of intriguing things, which is why people like to analyze him. In the book, Stoker wrote him as a repressed character—the story is told through the eyes of the different characters but never through *Dracula*. He is a character who is always seen through other people's eyes and emotions are never expressed. He is an enigmatic character, constantly adapted to different personalities. Consequently, *Dracula* is a marginalized character who is misunderstood. I have felt that way many times myself, as do a lot of minority groups,

wooden stakes. To ensure even greater agony, he had the ends of the stakes rounded and lubricated to make the piercing even slower."

The ancestral form of Dracula

The identification of Vlad with vampirism starts from an incident in 1459 when he presided over the impalement of thousands of men, women and children. Amongst the rows of the dead and the dying, Vlad sat down to eat, dipping his bread into their blood, saying that doing so gave him strength. "Vlad" means both "wolf" and "dragon" in

English, Transylvania, on the boat, and I knew that many of these would be too difficult to stage. I'd have to eliminate some things and I wanted to see what boiled to the surface. That took about two months and then I focused on the music. They say your first instincts are always right and that is certainly the case here. I thought of Gustav Mahler but the music I knew of his wasn't right for this project. I bought more Mahler music but nothing seemed to fit so I thought I'd do a compilation of different pieces. But in and behind, I put on Symphony #2, the *Resurrection* Symphony. As I listened, I saw the majority of the images I loved in the book in perfect marriage with the music. I actually got shaky as it seemed too good to be true—even the name, *Resurrection* Symphony, is perfect. It was just meant to be.

*The first step was costume and Godden once more called upon the genius of his longtime collaborator, Paul Daigle (who also designed Alberta Ballet's spectacular *Blackadder* sets and costumes). Over the course of 10 days, the two became "little university nerds, each of us with our copy of *Dracula*, listening to the music and looking stuff up in the book."*

The next step was costume and Godden once more called upon the genius of his longtime collaborator, Paul Daigle (who also designed Alberta Ballet's spectacular *Blackadder* sets and costumes). Over the course of 10 days, the two became "little university nerds, each of us with our copy of *Dracula*, listening to the music and looking stuff up in the book." Leaving Daigle to sketch away, Godden turned his attention to the choreography. However, a 35-minute piece takes three to four weeks in the studio to create, but Godden had only six weeks to produce a full, two-hour show. With so little time, he wanted the majority of the dance pulled together before entering the studio.

"There was a great deal of pressure on me but I made myself available to everyone," he says. "I spent most of the time in Winnipeg to ensure that whenever something came up, I was there to deal with it. I didn't want things put off until later."

Was it all worth it? "At the end of the premiere evening, the audience stood up and cheered. When each of the characters—Mina, Lucy, Dracula—came out for their bows, they each received a standing ovation. We had accomplished what we had set out to do: not only communicate the complexities of the characters but let the talent of the dancers shine as well."

Including from the reviews, *Dracula* is a shining moment for Canadian ballet, a complex, multi-layered spectacle that successfully plunges into the dark psyche of literature's greatest monster. Along the way, Godden's signature sense of humour keeps things from getting too heavy. It's his, he's bold, it bites and audiences are drinking it up.



Dracula ▶ Kara Bitensky and James Webber

acters and what *Dracula* represents to them, their repressed passions and fears."

Stoking people's interest

In true Godden fashion, he threw himself into his research, unearthing as much as he could about *Dracula*. Luckily for him, there is no dearth of material on the subject. Everyone from scholars to laymen seems to have a fascination with vampires. Add the surge of interest in vampirism attributed to Anne Rice and you have enough material to last an eternity.

"The interesting thing about *Dracula*," Godden says, "is that he's redefined himself over the past 100 years. He has resurrected himself repeatedly and the public's taste for him never dies. He is full

of teenagers especially."

"Maybe that's why they relate so well to vampires," he laughs.

Fates of undead creatures who must drink the blood of the living have been with us since time immemorial. Ireland has the "droch-thola" (pronounced "drok-oh"), the "bad blood" and the "neamh-mhairbh," the "un-dead." Then there is the man whom many credit with being the direct inspiration for *Dracula*, Vlad the Impaler. A 15th century wallard who ruled Wallachia (part of modern-day Romania), Vlad *Dracula* II was one of the fiercest and most feared men to have ever walked the earth. In the year 1462, he presided over the death of nearly 20,000 invading Turks. Vlad's preferred form of execution was a slow, agonizing death by impalement on long

Romanian, while the "ula" suffix means "son of." Vlad *Dracula* II certainly lived up to his name.

With only nine months to create his full-length ballet, Godden felt as if he was at the point end of a long stick himself. There was research to be done, music to choose, costumes to design, sets to build, choreography to create and dancers to rehearse. Chances seemed good that Godden would be joining the land of the undead at the end of it all.

"I didn't have a lot of time," he says, "vastly understating the matter. 'Even though time was being squeezed, I dropped everything else and did my research. I didn't worry about the music. I wanted to know the visual images I was attracted to before I went any further. There is so much in the book, with scenes

THEATRE notes

By PAUL MATWYCHUK

A sorry excuse for a theatre column

I owe apologies to so many theatre companies in this week's column that I can barely bring myself to begin writing. Please—don't blame me; blame my biweekly schedule. And let me try to make things up to you now.

The press release about auditions for the Edmonton Theatre Squared Society's annual Carnival of Shrieking Youth arrived too late for me to tell anyone about them; let me mention instead that the Society's 1999 New Works Theatre Series kicks off on March 23 with a production of Dave Forest's *Chomolungma: Mother Goddess*

of Winds. The play runs until Mar. 28. Other productions in the series include Scott Sharplin's *The Great Drought* of Destiny (April 13-18) and Heather Morrow's *Did You Know Lilacs Are Poisonous?* (June 15-20). (These kids have obviously been taking play-acting lessons either from late-period Tennessee Williams, early-period Rosemary Rowe or middle-period Paul Zindel.)

Plottie training

And I also got the info about a couple of special events at the Varscona Theatre too late to plug them. I hope word got out about the alternative episode of *Die-Nasty* on Monday, February 22 without my help. The evening saw the stalwart cast members of *Die-Nasty* (which takes place this season in the rough-and-tumble frontier town of Big Gulch) abandon their usual characters and assume radically new personas for one night only. I'm sure it was all hilarious; I missed it because... well, actually because I was busy writing this very column. Pretty screwball, huh?

I did, however, manage to make it to the premiere episode of *Sub-Plot*. This

new venture features the usual *Die-Nasty* gang (Messrs. Belke, Pederson, Meer and Andersen, plus the lovely Davina Stewart and the regally handsome Dave Clarke) playing some of their most beloved characters. The premise is a little wobbly; it all has something to do with the cast of a minor '60s TV submarine drama getting rounded up by a harried producer (Stewart, looking like Katherine Helmond in the face-lift scene from *Brazil*). She gets them to perform new episodes of the series in a small Edmonton theatre in the hopes that enough of the show's cult-like fans ("Plotties") will convince a network to revive the program.

It was all great fun, though. Episode one featured a surprisingly slick-looking filmed segment containing the plot of the original '60s series—apparently the only TV show in history to be filmed in the letterbox format. I always enjoy Ron Pederson's hapless nerd act, and he made me laugh again as a washed-up actor manning an unsuccessful Orange Julius franchise. And Andrea House made an effective "guest villain," turning up in a pink bodysuit and diving flippers to play the nefarious "Queen of the Sea

Monkeys."

Sub-Plot plays the second Saturday of every month at the New Varscona Theatre at 11 p.m. I wouldn't panic if you missed the first episode, either; this is not the kind of thing where you have to worry about following an intricate plot.

Warren piece

More Varscona news: on Feb. 27, the incoming Chinese Year of the Rabbit will be celebrated during the *Johnny and Poki Salute to Rabbits*. I myself have had a soft spot for rabbits ever since I developed a crush on a girl in my Sunday school class whose family raised rabbits as a sideline (pets or meat?), and so this special edition of J & P's weekly cavalcade has a sentimental significance for me.

Among the featured segments: a lecture from David Belke on the significance of the rabbit in Western theatre; a rabbit-themed selection of songs from Jocelyn Ahl and Sheri Somerville; a bunny-hop dance lesson from Patti Stiles; and a cooking segment on the preparation of hasenpfeffer, which I always thought was a made-up dish that only existed in Bugs Bunny cartoons.

The whole thing gets underway at 11 p.m.; tickets are \$8, or \$5 for anyone wearing a Varscona T-shirt.

Improv sells out

And finally, a press release from Rapid Fire Theatre gives me the happy news that Theatreprints has sold out its 11 p.m. Friday shows for two weeks running, which is unusual so deep into the cold winter season. Not only does a full house make for a more raucous, energetic evening of ad-libbed fun, but hopes are also high that Rapid Fire side projects such as their improv workshops and touring troupes will benefit from the attendance boom. The press release goes on to say, "When asked if there is a connection between the full houses and RFT's recent experiments with mass hypnosis, artistic director Jacob Banigan refused to comment."

Also of note: Rapid Fire's first scripted production in four years will run at the Varscona from Mar. 18-29—It's Christopher Craddock's *On Being a Peon*, which got a tremendous response during a staged reading at last summer's NextFest.



Thursday

Alanis Morissette 'Beat The Box Office' Giveaway
Captain Tractor and their video release — the interview
WIRED's Fave Pick:
Brent Oliver Eye Relief Fund at New City Likwid Lounge

Friday

Yikes! Another Alanis Morissette Ticket Giveaway!
an interview with Miv Fichman and John Landis
'Are Cigar Bars Still Cool?' feature
WIRED's Fave Pick: BWOC presents Echo Case at John L. Haar Theatre

Monday

Wili Perrault's
20th Anniversary Exhibition
Box Office Top Ten
WIRED's Fave Pick: Shu Pitts at Horseshu Cocktail Club

Tuesday

Royal Winnipeg Ballet's
"Dracula" preview
Spot Surling
WIRED's Fave Pick:
Clear Isabel's Nashville send-off at The Sidetrack Cafe

Wednesday

Prime Ticket Prize Patrol!
The Dish
WIRED's Fave Pick:
Trooper with The Howlers at Red's

Weeknights on News@Night
very independent



Skylight appeals to the head more than the heart

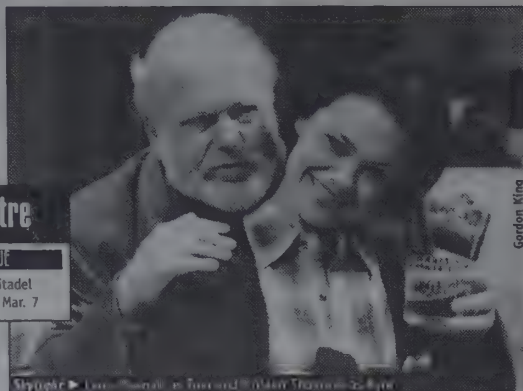
Slow and steady Hare wins the race

By PAUL MATWYCHUK

David Hare's *Skylight* tries to cover a lot of ground—on one level, it's a tough romance about old lovers reuniting years after their relationship went sour; but on another, it's a meditation on politics, class differences and social responsibility.

And yet, for all its thematic ambition, it still feels like a small play. That's partly because of its meagre cast of three and the fact that it takes place on a single, modest set over the course of only about 12 hours. But I think it's also because the love story in the play never quite takes root. The characters on stage alternately argue and reminisce, and the performers are fine individually, but there isn't the kind of chemistry between them that might give those arguments and reminiscences a little more urgency.

From the moment Tom Sergeant (Leon Pownall) enters the apartment of Kyra Hollis (Kristen Thomson), he takes command, bringing his own bottle of liquor to drink, casually inspecting all her books and furnishings, telling her how to prepare dinner. Tom is a successful hotelier and restaura-



theatre

REVUE

Skylight • Citadel Theatre • to Mar. 7

Gordon King

teur, and Pownall is very good at projecting the take-charge, self-assured confidence of the self-made businessman.

Tom doesn't even take off his coat until the second act; instead, he struts about Kyra's shabby apartment, claiming that business and life are great while playing with his expensive scarf in a calculated, idle way. Of course, it's all an act—Tom is grief-stricken about the death of his wife and feels horribly guilty that even while she was dying, it was Kyra who he was spending all his time thinking about.

Don't fence me in

The part has been deliberately

written as an actor's showcase. Tom gets to deliver many amusing tirades about the state of the world, the similarly deplorable state of Kyra's apartment and the ungratefulness of his son. Kyra spends more time onstage, but Tom is the "star part"; Kyra phrases all her arguments in a normal register, but Tom goes at their debate like an Olympic fencer—full of sarcastic asides and oratorical flourishes. Tom argues as though he's aware an audience is watching him. Whenever Kyra accuses Tom of being a certain way, for instance, Pownall responds with a bemused, discussion-quashing "Am I?"—it's the thinking man's version of "I'm rubber and you're glue."

Pownall brings great reserves of actorly technique to bear on these dialogues; however, in the later scenes where Tom is supposed to break down and reveal more of his hidden emotions, it still seems like actorly technique is all we see. It's the quieter performance by Kristen Thomson which my attention gravitated to.

Astaire master

Her performance reminded me of an essay about Astaire/Rogers musicals that pointed out what a good listener Ginger Rogers was in those scenes where Astaire would sing love songs to her—similarly, when Tom delivers his speeches, Thomson shows a talent for acting and listening at the same time. Thomson's stillness makes her stormier, more emotional moments all the more jolting. In the second act, she has a big, superbly acted speech about the necessity for social activism; she absolutely nails the urgent, even over-emotional way in which we defend our most sacred principles before people to whom they seem to mean nothing at all.

We sort of have to take the passion of Tom and Kyra's affair on faith; I'm not entirely convinced this mismatched couple—Tom is 20 years older than Kyra—could have put aside their differences for such an extended period of time. And Hare's attempts to drop '90s references to rap music and Cindy Crawford into the show come across as a little bit square. But *Skylight* is a solid, intelligent play, well-performed by the leads and smoothly directed by Diana Leblanc. If my praise for it seems muted, it's only because its craft appealed to my head more than my heart.

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200 Cigarettes star makes every role her own

You've seen Angela Featherstone before... but you don't know it

By KEN EISNER

Call it the Daniel Day-Lewis Effect: Angela Featherstone is one of those actors you see four or five times before you have any inkling they're all the same person. Opposite Ben Stiller in the noir spoof *Zero Effect*, she played a sleek, ethereal Angelino; she was a tough cop in *Con Air*, and in *The Wedding Singer*, she was Adam Sandler's Cher-haired horror of an ex-girlfriend. In the cult film *Dark Angel: The Ascent*, horns literally grew out of her forehead during a feral copulation—rather distracting, that last bit.

For her latest effort, the ensemble comedy *200 Cigarettes*, she switched gears again, to play a hard-edged New Yorker out to find a man on New Year's Eve, circa 1981. And currently, she's in Vancouver shooting *The Gully*, in which she's a heroic figure out to get justice for the harm done by a dastardly lawyer played by Bill Pullman. Naturally, she won't be recognizable from her previous roles.

"I know," Featherstone says with a sigh. "My director on this film said, 'Angela, you just change so much, it's kind of scary.' And my agents keep saying, 'Could you skip the wig for one role? Could you have your own hair and be kind of normal for a change? People don't know who you are.' But the thing is, I'm having fun. I'm making characters, man!"

Truth be told, despite her fine red-blond locks and model-like bone structure, Featherstone was always more interested in cutting an outlandish swath than in being the traditional passive beauty. Growing up in Canada—she was born in Ontario, spent time in Nova Scotia and did most of her schooling in Winnipeg—she ate up the life stories of unique figures like Shelley Winters and Tallulah Bankhead while other girls dreamed of being Marilyn Monroe (or Molly Ringwald).

Daffiness and Chloe

She got her chance to test the occupational waters after she moved to New York City in 1994, participating in a local Shakespeare workshop and getting private coaching on the side. She soon found parts in Sam Raimi's comic *Army of Darkness* and Nick Gomez's gritty *Illtown*. Then the trips to L.A. began, yielding a recurring role on *Friends* as Chloe the copy-shop girl, and a top spot in the last season of *Seinfeld* as the maid who stops cleaning Jerry's apartment once they begin sleeping together. ("But Jerry," moaned George, "that means you're paying her for sex!") She also landed the female lead in the short-lived American version of the criminal-psych series *Cracker*.

Apparently, though, none of those career moves was as challenging as wardrobe day on *200 Cigarettes*, which, we repeat, is set at the dawn of the new-wave

1980s. "There's nothing worse than having only one change of clothes in a movie," she says. "The wardrobe people went nuts finding period stuff, like fuchsia boots and checkerboard skirts. But most of the other people were already attached to the movie by the time I came on. So it was like, 'No, Christina Ricci wants those,' and 'I'm afraid Courtney Love has her eye on that.' And I'm thinking, 'God forbid I should pick something Courtney wants to wear!'"

Her hair and makeup were easier, and the resulting combination looks like a Duran Duran album cover come to life ("not that I knew anything about 'underground' scenes or new-wave anything in 1981, growing up in River Heights," she says). Once again, it's as if she slipped into a ready-made persona, and a somewhat unlikely one in this case

Liza and Lara

"I don't like easy things. I guess I'm not an easy person. I'm a big drama queen—not in my personal life, but in the movies I'm drawn to. I'm so grateful for the experiences I've had in theatres. I still go into a movie and if it affects me emotionally, afterwards I can't talk to anyone for, like, five hours. I just watched *Cabaret* for the 19th time the other night. Zeffirelli's *Romeo and Juliet*, 'Lara's Theme' from *Dr. Zhivago*... I go to the opera a lot in New York, and I just love that whole state of being. So I guess that affects the kind of over-the-top way I work. I just go."

Featherstone had to tone down her instincts a bit for the dry, observational humour of *200 Cigarettes*, which has her mostly paired up with *Boogie Nights*' Nicole Parker; she also shares a few scenes with Dave Chappelle, playing a randy taxi driver, and Ben Affleck, as a self-absorbed bartender.

"Ben totally shocked me, because I wasn't really expecting that much from him. I'm a Canadian, right? I'm not a huge fan of Hollywood boys, but he really surprised me. He had just won an Academy Award two days before, and he came to the set and spent 17 hours in his trailer like the rest of us. He was very giving and laid-back and never, ever a prima donna. I've worked with actors who have achieved way less in their careers and still feel entitled to be major A-dot-dot-holes. But this guy was wonderful!"

Since sharing *Cigarettes* with Affleck, Featherstone has completed the high-tech thriller *Takedown*, which stars Skeet Ulrich as infamous hacker Kevin Mitnick (whose real-life lawsuit is holding up the release of the film). And then there's *Ginger*, a sitcom Featherstone created as a vehicle for herself, and one that was up for a network go-ahead the day we talked.

Delivery girl

Featherstone doesn't see much difference between adopting a chipper TV personality and playing a dark part in an inexpensive indie flick. "Whether I have three scenes or 53, I try to have my character tell a whole story, within the vision of the movie. With comedy, of course,



you try to tell a story, but it's really more about delivering the joke."

Whether soliciting giggles, being regally dramatic, or getting dangerously horny, at least Featherstone knows she hasn't been

trapped in a casting niche she'll have to buck against later. (Call that Julia Roberts Syndrome.) "Yeah, but you know what?" she adds, in something like her brassy *Cigarettes* accent. "I'll bet you any

money that whatever I break really big in, that's who they'll say I am. It doesn't matter how many *Wedding Singers* or *200 Cigarettes* I've done—I'll be the Hot New Girl From That Movie."

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to outsmart them all. Every actor plays his part to the hilt. Palance is especially well suited to the role of the kindly yet crazy Long John Silver.

Although many versions of *Treasure Island* were around when I was a kid, I don't think today's children are as familiar with the story. That's a shame; *Treasure Island* will take the kids to places the Teletubbies never will. (Amy Hough)

Treasure brings pleasure

Treasure Island (Family series) • Garneau Theatre • Feb. 26, 3:30 p.m. *Treasure Island* is a swashbuckling adventure for anybody who's ever dreamed of a life at sea. This adaptation of Robert Louis Stevenson's novel will especially appeal to younger audiences, who will undoubtedly sympathize with a kid pitted against a gang of thieving, murdering, double-crossing adults.

Young Jim Hawkins is set for a life of adventure when his grandmother's boarder, the notorious pirate Billy Bones, gives him a treasure map. Not exactly sure who to trust, Jim sides with a group of loyalists who promise to split the booty with him. Jim overhears the scurvy crew's plans to steal the treasure from the loyalists. The boy is fond of their ringleader, Long John Silver (played by Jack Palance), though, and so he keeps his back to the wall and his ear to the ground. Who's a kid to trust when there's a whole lotta treasure on the line?

Directed by Canadian Peter Rowe, *Treasure Island* is a fantastical adventure in which everything is delightfully overdone. The pirates are mean, scar-faced, greedy and hungry for blood. They wouldn't think twice about killing a kid and gnawing on his bones while drinking rum and singing sea shanties. No adult can be trusted, and young Jim has to be very wily

Antiwar Emily still sharp after 35 years

The Americanization of Emily (Friday Night Gala) • Garneau Theatre • Feb. 26, 7 p.m. In a recent interview with Barbara Walters, Julie Andrews admitted that she may never sing again. If her dramatic work in *The Americanization of Emily* was her starting point, then audiences still have much to look forward to.

Made by Arthur Hiller (*Love Story*, *Plaza Suite*) in 1964, this movie stars Andrews, in her first role after *Mary Poppins*, and James Garner as a pair of lovers separated by war and conflicting ideals and is a lot deeper than the comedy it sometimes appears to be.

Garner plays Lieutenant Commander Charlie Madison, a "dog-robber" who provides hard-to-find amenities like prime rib and pretty girls for his muckety-muck bosses in wartime England. A self-proclaimed coward, Charlie finds himself in a quandary when he falls hard and fast for a self-righteous WAF, Emily Barham. Things get sticky when Charlie is roped into a publicity stunt cum suicide mission at Omaha Beach on D-Day.

This sexy film combines comedy, drama and a sliver of satire. Charlie's speeches, thanks to veteran dramatist Paddy Chayefsky (*Network*), ring with aphorisms like "It's not war that's insane, it's the morality of it." But it's Garner's grin and his matter-of-fact delivery that make

his philosophy seem less clichéd and more thought-provoking. Andrews, though characteristically sweet, reveals a sexy charm and steely core as she struggles with her own priggishness and false morality.

The movie manages to effectively convey its anti-war sentiment through the conflict between Charlie's cowardice and Emily's stiff British upper lip. Watching *The Americanization of Emily*, it's hard not to remember that in 1964, the conflict in Vietnam was accelerating. As Charlie points out, "It's the virtue of war that's fraud, not war itself." It's a virtue that Americans lost within 10 years of this film's release.

The only problem with this version of *The Americanization of Emily* is that it's colorized (thank you, Ted Turner). For a film that was nominated for an Oscar for black and white cinematography, it's a travesty. I guess you could say that 35 years later, this fine film is still being "Americanized." (Nicola Simpson)

[Director Arthur Hiller will attend the screening; please also see an interview with Hiller on page 38]

The Tao of Zhao

Mr. Zhao (Asian Cinema Today) • Metro Cinema, Zeidler Hall • Feb. 26, 8 p.m. This 1998 film by Chinese director Lu Yue takes its unimaginative if perfectly descriptive title from its protagonist, Zhao Xiansheng, a professor of traditional Chinese medicine and practicing doctor. Zhao is discovered by his wife, Zhou Ruomin, to be having an affair with a former student, Tian Jing.

Mr. Zhao is all about dialogue—not in the pretentious Mamet sense, but real, believable dialogue, and in this respect it delivers. There's an ambiguity as to whether Zhao just can't make up his mind or is lying to both his wife and his pregnant mistress, telling the former he's sorry for his mistake and the latter he'll get a divorce. (The ambiguity is cleared up at the end, but I won't spoil it for you).

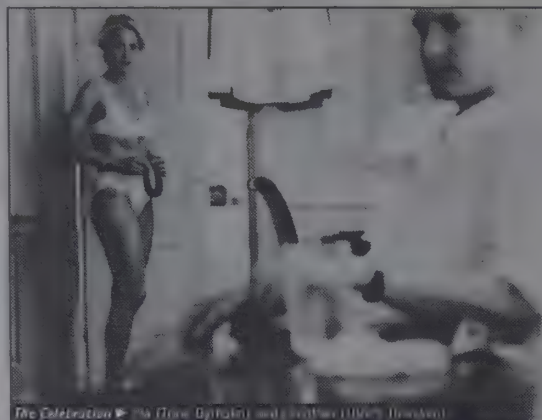
As Zhao juggles the ire of the two women, the dialogue, even in subtitles (white text that can't be read against light backgrounds, darn it!) is utterly convincing. Production values are low, and there

are plenty of long takes as the camera and the characters just sit there talking.

It's not a movie for the quick-paced, multi-spiced North American MTV gener-

Helge's 60th birthday party a short while after the suicide of their sister Linda.

There's Michael, the arrogant, reckless, wife-abusing eldest son estranged



The Celebration • Peter Dinklage and others (Photo: [unreadable])

ation—a demographic I don't count myself among—even so, I was wishing for a little more action every now and then. But the action does eventually arrive, and is much more effective because of the way it contrasts with the tone of the rest of the film, as opposed to the effect of watching the 57th person get blown away in the latest *Lethal Weapon* film. Mr. Zhao lures you in, and by the end you feel some strong emotions because you've grown to care about these utterly scrutable characters. (David Gobeil Taylor)

[Mr. Zhao won the Golden Dragon award at the 1998 Locarno film festival.]

Nothing's rotten in this film from Denmark

Festen/The Celebration (Global series) • Princess Theatre • Feb. 26, 9:30 p.m. "Heavy" doesn't begin to describe this Danish film. It sets itself up as one of those movie-of-the-week family dramas (albeit with some dizzyingly kinetic camera angles), as three surviving adult siblings join a slew of cousins, other relations and well-wishers at their father

from his father, Helene, the vivacious chain-smoking sister with a fixation on black men (not exactly socially acceptable in blond-and-blue Denmark); and the younger son Christian, sensitive, good-looking—and Linda's fraternal twin. So all of these disparate characters will interact, and there'll be some sappy, reconciliatory ending as they come to terms with death and realize family is what binds humanity together, right?

Wrong. In the middle of dinner, in front of all of the guests, Christian makes the sudden, horrifying accusation that Helge sexually abused the twins as children, and that Linda killed herself due to those memories. But then Christian recants, and it's revealed that he has a history of mental illness. Helge, who would have been perfectly justified in wiggling out, acts with compassion, talking to Christian in order to find out what's really bothering him. But then Christian accuses again, and it's plausible that his mental illness is due to child abuse. And he recants again. And accuses again—and

Film revues

continues on page 39

The Americanization of Arthur Hiller

By NICOLA SIMPSON

ARTHUR HILLER's relationship with Edmonton is, appropriately, a love story.

The veteran Hollywood director of such diverse movies as *Man of La Mancha*, *Silver Streak* and, yes, *Love Story*, comes home to Edmonton this week to participate in the Local Heroes festival. He'll be presenting

his personal favourite of the films he's made (1964's *The Americanization of Emily*, starring James Garner and Julie Andrews) and he's the focus of an industry seminar simply if aptly titled "A Conversation With Arthur Hiller."

"I haven't been to the festival before," he admits, but he admires the way Local Heroes emphasizes helping filmmakers get their feet wet in a professional setting. "There's not just film screenings, but also workshops and seminars," he says. "That's always very important, and the festival tends to look at it from the point of view of independent filmmakers, who need that kind of help."

It's been about 15 years since Hiller held a workshop here, but it certainly hasn't been 15 years since Edmonton's most famous cinematic son came home. "I get up very often, about three or four times a year," he says. As the honorary chairman of the fundraising committee for Victoria Composite, Edmonton's premier performing arts high school (and Hiller's alma mater), he takes every opportunity to help out. "I'm just bowled over by that school," he says.

Raising funds for artists in Alberta has been a much-contested issue for a while now, but the problem doesn't seem to have any borders. "I'm aware [of the problem in Alberta]," Hiller says. "I think it's wrong. I think you need that support for the arts. We have that problem here too." Even the AFI Conservatory, which has trained filmmakers like David Lynch,

John McTiernan and Terrence Malick, needs help. "It does get a contribution from the National Endowment for the Arts. But I've spoken often and written about the need for federal funding for the arts."

But no matter how much financial assistance filmmakers get, Hiller admits it's impossible to guarantee a movie's success. "It's so hard to say," he says. "When I made *Love Story*, I thought I was making a nice little movie. With every film, you're willing to gamble, but the closer it gets to going out to the public, the less you're willing to gamble and the more you want everybody to love it. I think we're all very insecure."

As the former four-term president of the Academy of Motion Picture Arts and Sciences, Hiller has watched the public and the critics unite in their praise for some movies, and rip others to shreds. "You're just trying to tell a story the best way you can and get through to the audience in not just a visual way, but an emotional way," Hiller says. "Sometimes the timing is right; sometimes the timing is wrong." For the filmmakers and audiences at Local Heroes this year, the timing may be right.

local heroes

PREVIEW

A Conversation With Arthur Hiller • Angus Shaw Room, Sheraton Grande Hotel • Feb. 27

Audience grabbed Gauthier's Nut

Film takes top awards at Local Exposure!

By PAUL MATWYCHUK

There was an undeniable hum of excitement at the Garneau Theatre during the Local Exposure! amateur video festival. One entrant in the row ahead of me even wore a blazer and a bow tie and brought his video camera along—whether to gather footage or to use as a prop during his acceptance speech I'll never know, since he didn't win. And while the quality of the 10 films on display ranged from piss-poor to excellent, there were certainly more than enough good entries to make marking my ballot for the "People's Choice" prize a difficult task.

I was impressed by the visual flair demonstrated by many of the directors. Eric Spoth's alien-visitor flick *The Chameleon* staged a craft-looking spaceship crash (the great falls to earth right near the Italy in the Alley trattoria downtown) and several seamless sequences where an actor shares the screen with himself. And Kelly Service's black-and-white *What Is*

It About Candace was one of the most sharply edited and visually dynamic entries on the program. Unfortunately, neither film had a strong punchline or a storyline that went anywhere.

The audience responded more strongly to two inventive comedies. Dave Alexander's *Operation Rednose* was a faux documentary that followed an obsessive researcher's mission to venture into the Alberta wilderness and bring back evidence that clowns actually exist. The scientific establishment poooh-pooohs his claims, but a blurry videotape of a red-haired Sasquatch-like figure tramping through the woods seems to confirm his findings. Dov Mickelson is very funny as the researcher, crouching behind a snowbank and summoning the clown by blowing a slide whistle.

Nut worth its salt

The Best Director and People's Choice prizes both deservedly went to Nik Gauthier's *Nut*. (*Rednose* came in second.) Here's a movie that shows that a small budget is no impediment whatsoever to someone with a bit of comic imagination—it's a simple vignette

about a guy instructing a friend, somewhat mystically, on how to properly crack open a hazelnut, but Gauthier's over-the-top direction and the two actors' hilariously intense performances make it a small comic gem.

I was also a big fan of the three-place finisher, Rob Wood's *Guarded Places*. What begins as a typical experimental film, full of double-exposed shots of trees, telephone poles and streams, turns against itself as the cryptic, poetic narration on the soundtrack is replaced by the sound of the director fretting to a friend that now that he looks at all his footage, he's starting to think that maybe his film ought to have some kind of a story.

Finally, I was especially pleased to see Keith Lawrence's *Last Winter* take home the Best Screenplay award. This understated film showing the reunion of two estranged brothers with a shared history of family violence and prison time was the only straight drama on the program. The film's direction and acting displayed a certain degree of awkwardness (Lawrence repeatedly breaks the axis), but you had to respect its unpretentious emotional directness. Most of the other films in the festival were made in such a spirit of jokiness and irony that *Last Winter's* determination to play it straight seemed all the more brave.

local heroes

PREVIEW

Local Exposure! • Garneau Theatre • Feb. 21

Film reviews

— continued from page 38

hey, maybe Helge's being a little too calm about this...

Director/co-writer Thomas Vinterberg expressly sets most of the film in a suspended-truth box alongside Schrödinger's cat (how's that for an esoteric metaphor!), as the viewer vacillates, not knowing what to believe. And I won't tell you what the final revealed truth is—you'll just have to see *Festen* for yourself. And do see this powerful film—it will change you forever. (David Gobeil Taylor)

[*Festen* won the Special Jury Prize at the 1998 Cannes Film Festival]

Naked Frailties signifies nothing

Naked Frailties (Red Hot & Cool series) • Princess Theatre • Feb. 27, 3:30 p.m. There's an inherent problem with the Alberta-made feature *Naked Frailties*—the film is about a group of college-level theatre students preparing for a run of Shakespeare's *Macbeth*. But the actors in the film are also essentially college-level performers who lack polish and just don't seem all that convincing in their

roles. It's sort of like watching the kids from *Degrassi High* go to acting school.

Ross (Travis Woloshyn) is a gifted theatre student who begins to experience some very Macbeth-like visions as his class gears up for the production. He and his girlfriend/classmate Liz (Reagan Dale Neis) plot to get back at the show's director, who passed over the couple for Macbeth's lead roles. A frightening chain of events ensues as Ross's day-to-day existence strangely begins to parallel the play.

Eventually, tragic circumstances force Ross and Liz into the roles they felt were rightfully theirs in the first place. And the emotion aroused by those circumstances makes their performances hit a little too close to home.

The film should receive some points for the visually impressive way it was shot as well as its

interesting premise, but the lines between visions and reality are somewhat blurred (maybe a second look would help). Those who don't know *Macbeth* won't have a clue as to what's going on.

And when twentysomethings get upset, they usually swear a little more. Like I said, *Degrassi High*. (David DiCenzo)



Naked Frailties ► The Weirds

The Boys are alright

Bombay Boys (Asian Cinema Today) • Metro Cinema, Zeidler Hall • Feb. 27, 8 p.m. The protagonists of *Bombay Boys* are Krishna, Ricardo and Xeres, a trio of young men of Indian descent who were raised in the U.S., Australia and the U.K. respectively. They meet by chance at the Bombay airport, each having returned to his ancestral home to find himself.

However, they're not the Bombay Boys of the title, as one might presume—that honour goes to a local rock band of stoner layabouts who provide nothing but the odd bits of comic relief (They've never released a recording, yet they claim they're huge in Bangladesh). They have two original songs called "Yeah, yeah, yeah" and "Hey, hey, hey"—and those are the sum total of their lyrics, too.)

It's an odd choice to name the film after such minor characters, but writer/director Karim Adabji makes a point of making this film about the "other" side of the Indian diaspora. When they meet, each is looking for something different.

Bombay Boys is a fun, if not a great, movie. Ads would call it a "fusion

squanders the chance to make some profound explorations of character and culture in exchange for a few laughs. But hey, hey, hey, the laughs are there, and you come out of the movie a bit wiser all the same. (David Gobeil Taylor)

Landis delivers a simple Plan

Susan's Plan (Closing Night Gala) • Garneau Theatre • Feb. 27, 8 p.m. My initial reaction to *Susan's Plan* was that it was nothing great. But then it stuck in my head like a recurring melody. I found myself thinking about it more and more. Now I quite like it.

Susan's Plan is the latest film from John Landis (*The Blues Brothers*, *An American Werewolf in London*). Susan (Nastassja Kinski) wants to get even with Paul (her ex, for dumping her. With help from her lover Sam (Billy Zane), Susan decides to have him killed. She'll then cash in on his insurance policy. They come up with a plan that's simple—except for one little problem: The people they don't expect to exist, night lights. Rue Schneider and Michael Biehn play

Film reviews

— continues on page 40

Independents' days

Friday, February 26

The Bathroom Poet (Markus Wade, Toronto) Avery has a strange hobby of copying profound literature he reads on bathroom walls. The reason? His none-too-bright dad Hooch once told him, "The only time a man should read is when he's takin' a dump." Avery, who's not the sharpest tack himself, is interrogated for a crime he didn't commit. He's a good man—and not as dumb as he looks. Watching *The Bathroom Poet* is a good use of 23 minutes. (DDC)

Beauty Crowds Me (Julie Tringham, Calgary) With poems by Emily Dickinson providing the narration, this film has three components: two twins frolic in the wilderness; two lovers endure a change in their relationship; and women of all shapes and sizes bathe in a sort of community lavatory. The sequences are shot in a dreamlike manner and the common thread may simply be the depiction of three stages of life for a woman. Or not. (DDC)

The Fires of Joanna (Penny McCann, Ottawa) Joanna has endured many trials in her life, including a battle with epilepsy and an alcoholic father. She has an amazing power, though, however dangerous it may be: pyrokinesis, the ability to set fires with her mind. This short is creatively shot and utilizes a minimal amount of dialogue, placing the emphasis on actions rather than words—and the accompanying string music sets the mood perfectly. Still, it's a strange journey, and definitely one for Scully and Mulder. (DDC)

The Trivial Adventures of Literal Man (Jason Hujber, Regina) This two-minute short has two parts—yes, two parts in two minutes. The first is called "Literal Man Falls in Love" and the second, "Literal Man Falls Out of Love." Love is a town in Saskatchewan—Literal Man falls while in it, and then later, while out of it. People laugh at him. It's funny. (DDC)

Under Chad Valley (Jeffrey Erbach, Winnipeg) The film tells the story of a typical day experienced by

two homosexual butchers—and the events, including a gory slicing mishap, are surreal, to say the least. The two young girls watching (their eyes are blurred out) makes it even more strange—it's *Seven* meets *Ellen*. What's it all mean? I don't know. If you happen to figure it out, get some psychiatric help! (DDC)

Saturday, Feb. 27

CO3 (Erik Daniel, Montreal) *CO3* explores film presentation by experimenting with unusual film and audio techniques. You're never really sure what's going on, but you're drawn in nonetheless. This short certainly deserves an award for the best use of skinned knees. I guess some films are just meant to be viewed while stoned—and *CO3* is one of them. Delightfully weird. (AH)

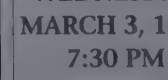
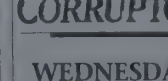
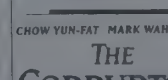
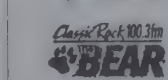
from morning on I waited yesterday (Wiebke van Carolsfeld, Toronto) This short deals with a young lady's obsession with an attractive man who works in a store across the street from her. The acting in the movie saves it from being any worse than average. (PV)

House Arrest (Aubrey Nealon, Vancouver) This is one of the best shorts in this collection. Shot in Vancouver, this 16-minute movie tells the story of Terry, a modern-day hermit, and Linda, who defies a house arrest order. The ending is brilliantly ironic. (PV)

The Wager (Aaron Woodley, Toronto) This 19-minute film (the longest in this day's lineup) is very reminiscent of *Seven*. It has similar grisly overtones, but mixes them successfully with a dash of comedy. It's a sure bet that this film will garner some acclaim. (PV)

Wedding Knives (Johanna Mercer, Vancouver) This entry, unfortunately, sticks out like a sore thumb from the other films shown this day. The acting is a little forced and the story is quite idiotic—it deals with a guy who is too self-conscious about his hairiness on his wedding night. (PV)

Reviewers: David DiCenzo (DDC), Amy Hough (AH), Patrick Vuong (PV)



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Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BARBERS

Mr. Samosa (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanis, samosas, nan and rotelle. Indian sweet maker.

Skopek's Bake Shop (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

Tree Stone Bakery (8612 - 99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). Flour milled on-site. Brioche (Fri & Sat.) and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

BISTROS

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$

C'est Bon Bistro (10505 Whyte Ave., 439-8609). Great food, cozy atmosphere

in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baked goods, all homemade. 'It's all in the name'.

Cilantro's on 111th (10322-111 St., 424-6182) Invites you to enjoy a relaxing evening in a quaint and casual atmosphere, with a wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Mates Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. \$

Russian Tea Room (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheesecake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$-\$\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere

in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. 'It's all in the name'.

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

Jazzberry's Too Cafe (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices make would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

Katmandu Coffee Cafe (201, 10 Mckenney Ave. St. Albert, 431-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch items. \$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Misty on Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & nonsmoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thurs & Sun 10-12 am; Fri & Sat 10 am - 1 am.

Sugar Bowl (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$

Da-De-O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$

CANADIAN

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$

David's (8407 Argyle Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet! Open at 5 am Mon-Fri., 6 am Sat-Sun. \$-\$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$\$

High Level Diner (10912 - 88 Ave., 433-0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$

Insomnia Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

The Sidetrack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts

Quick Bites

Don't worry, they're not prairie oysters! On March 6, you can be a part of Edmonton's first annual oyster-shucking contest. Organized by Alley Kat Brewery (and sponsored by Overtime Broiler Tap Room, Fin's Seafoods, Finlandia Vodka and The Ice Pedlar), this event will raise money for Kids for Cancer. There will be two events that evening: a fast-paced oyster shuck (single shuckers) and a team event (one shucker and one swallower). There will also be an oyster "luge" run, where oysters will race down a 500-pound block of ice with the help of a little Pedlar. The oyster must be caught in your mouth at the end of its run. Entry forms are available at Overtime Broiler Tap Room and Alley Kat Brewery (436-8922).

○○○

Turtle Dance frozen cookie dough is now available at Nature Boy Organic Foods, located at 10723-124 St. Made right in Stony Plain, this milk-, wheat- and gluten-free dough is available in a reusable and recyclable 1.36-kilogram plastic tub and yields four dozen to five dozen cookies.

—Jennifer Cockrill-King

○○○

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and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-\$\$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. \$

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Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$\$

INDIAN

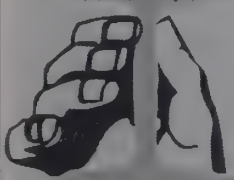
Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicy House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, biryanis, tan-

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Casa Lapostolle Sauvignon Blanc 1997 (\$12.25)—This Chilean white wine is absolutely wonderful for the price. Its rich texture and ripe fruit flavour and the grapes' characteristic smoky, flinty taste provide the perfect balance between fruit and acidity. (Brody McIntyre)



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Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

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Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$\$

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O'Byrne's Irish Pub (10616 - Whyte Ave 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$\$

Chianti (10501-82 Ave., 439-8729) Botticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$\$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

Shecky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/sal-

ads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$\$

Sorrentino's Whyte Avenue (10612-82 Ave., 424-8800) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$\$

Zenari's on 1st (10117 - 101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$\$

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Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches and specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4 star rating. Take advantage of their free delivery. \$\$\$

Miami Pizza (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$\$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. \$

PUBS

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and

The China syndrome

By JENNIFER COCKRALL-KING

IF YOU DIDN'T NOTICE, there were celebrations around town for the past week or so to usher in the

Year of the Rabbit. The festivities marked the beginning of the Chinese New Year and, like most cultures, where there's a party, there's food.

If you grew up in the Western dining tradition, knowing which fork to use won't get you too far at an Asian meal. The first hurdle is getting used to chopsticks. Then there is the question of table manners. As a Westerner you aren't expected to be fully acquainted with the finer points of Asian etiquette. However, there are basic dos and don'ts which will save you and your dinner companions potential embarrassment (and your dining savvy will be noted and appreciated). What follows is a quick lesson in Chinese dining etiquette.

You may see people rubbing their wooden chopsticks together before they eat to get rid of any possible splinters. If you are a guest, this is impolite—you're implying that you've been given low-quality chopsticks.

Don't be surprised if someone plunks some food from a dish onto your plate with his own chopsticks. Say thank you. Sometimes people will turn their chopsticks around and pass food with the blunt end, but not always. Never make an

outright refusal when food is offered to you. Take a nibble and push the rest of it around on your plate. (See the last tip.)

food

Don't be brutal with your noodle

Feel free to shovel the rice into your mouth with chopsticks. Bring your bowl right up to your mouth. Noodles, too, can be slurped up—loudly, if you wish—with chopsticks. It's generally considered bad luck to cut or bite off your noodles; the length of the noodle symbolizes longevity and you're risking a truncated life if you cut one. If you don't have a spoon for the soup broth, just pick up your bowl and drink it. And while most food is prepared in bite-sized pieces, it is acceptable to pick up a large morsel, take a bite and put the rest back on your plate for later.

When you've finished eating, place your chopsticks in a parallel position across the top of the dish (or on the ceramic rest if you have one), but never on the table, never crossed and never upright. Upright chopsticks in a rice bowl is a portent of bad luck, and in some traditions a way of offering rice to the dead.

Finally, always leave a little food on your plate as a sign to the host that your were well provided for (you will be) and there was a surplus of food.

value for your money. \$

SPANISH

La Tapa - Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun. \$\$\$

The King and I (8208-107 St., 433-

2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

VIETNAMESE

Bach Dang (8808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Live Acoustic Guitarist
JAN VAN GOLD
from B.C.
Saturday, March 6
9 - 11 pm

Café MOSAICS
10844 Whyte Ave 433-9102

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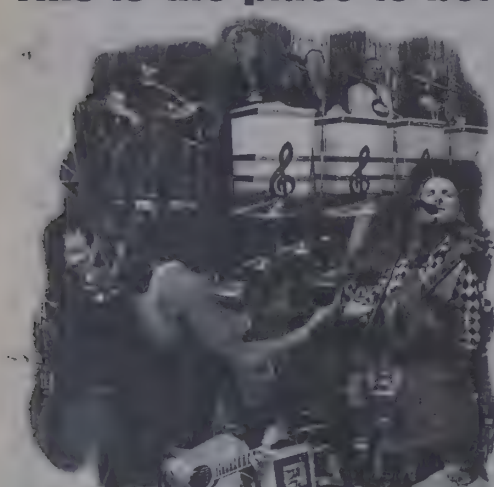
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See
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11
to
WIN!

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alternative

LUSH 10030A-102 St., 424-2851. • Every TUE: Hot New Indie & Alt Rock w/ DJ Pepper. • Every WED: Bronx Night - Retrobution w/ DJ Hurricane. • Every THU: Mad Cow-British Music with DJ Jesse. • Every FRI: In the Velvet Underground. Funkalicious. • Every SAT: Groovy Train.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. • Every SUN: Open Stage Hosted by Everett LaRoi. THU 25: Non-Fiction. SUN 28: Open stage Everett LaRoi. MON 1: GMCC Nursing Party. TUE 2: Game Show: Name that Tune. THU & the Chris Smith Band, Chance & Co. SUN 7: Open stage with Everett LaRoi.

NEWCASTLE LIKWID LOUNGE 10161-112 St., 413-4578. • Every FRI: Freedom Fridays: Nicky Maigo & Guests. • Every WED: Wednesday Night Smooth Swing Cabaret. Sluggers. (Suburbs): Beat Matrix, Universal Suspects. THU 25: Brent Oliver Benefit Party. SAT 27: Black Diamond, Mad Razor. SAT 6: Brundell.

PAPERBOYS—FISH & CHIPS EGGROLLS & ART 9965 Whyte Ave., 431-0865. • Every FRI (9:30 pm): Live acid jazz with Root Stew. SAT 27 (10 pm): The Winter Woke: A one night exhibition and sale of paintings by Sam Gilbert, music by Ralph Pretz.

REBAR 10551-82 Ave., 433-3600. • Every SUN: DJ Big Dada, alternative. • Every MON: (downstairs): DJ Chuck Rock, requests. • Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. • Every WED: (downstairs): DJ Big Dada, alternative. • Every THU: (downstairs): Hardtimes; (upstairs): Goodtimes. • Every FRI: (downstairs): Open Table Friday; (upstairs): DJ Mikee. • Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ Davey James, the After Party. • Every SUN: (downstairs): DJ Big Dada: Alt. SAT 27: Von Zippers - CD Release Party, the Daggers - No Minors Show. SAT 6: the Mantis, the Spitties.

REGAL CAFE 10025 Jasper Ave., 990-1212. • Every SAT night live music.

SUGARBOWL 10922-88 Ave., 433-8369, SAT 27: Kenny Rotten & Paul Bellows.

REV 10030-102 St., 423-7820. • Every TUE: New Indie & alt rock with DJ Pepper. • Every WED: Bronx night - Retrobution - with DJ Code Red and Stimbey Dave alternating weekly. • Every FRI: IGF new riffs and beats with DJ Jason. • Every SAT: Groovy Train, alt rock and dance with DJ Pepper. FRI 26: The Green Pepper Hockey

League Band Off: Mad Bomber Society, Bullyproof, Mammoth, the Smalls, Mollies Reach, Hyperspyche. SAT 6: Jim Ross Circus.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. • WED open stage 8:00 hosted by Joe Matal. 905 2005 (Jam night). THU 25-SAT 27: Headlong Walkers.

THE ROOST Private Member's Club. 10345-104 St., 426-3150. • Every SUN: DJ Jazz, the Recovery Shows. • Every MON: DJ Jazz. • Every TUE: DJ Jazz. • Every WED: DJ Balance. • Every THU: DJ Da Da Ascension. • Every FRI: Down-DJ Weena Love: Up-DJ XTC. • Every FRI: Up-DJ Alvaro. • Every SAT: Down-DJ Hill & Guest: Up-DJ Code Red. • Every SAT: Up-DJ Code Red. Weekends: Down-Retor: Up-House Progressive.

SUBLINE 10147-104 St., Bsm., 905-8024. • Every FRI: DJ Raws. • Every SAT: Locks Garant.

VISCOUS PINK 10148-105 St., 424-3283. • Every TUE: Inquisition, DJ Nik Rofeelyz. • Every THU: Club Classics, DJ Lefty. • Every FRI & SAT: DJ's Lefty, NE Rofeelyz & Edge.

blues & roots

BLACK DOG 10425-82 Ave., 439-1082. • Every SAT (3-6 pm): Hair of the Dog.

BLUES ON WHITE 10329-82 Ave., 439-5058. • Every SAT alt: Blues Jam. THU 25-SAT 27: Russell Jackson. SUN 28: Battle of the Bands. A-Jo, King Ring Nancy, Root Stew. SUN 7: Battle of the Bands: Eve, Casual Slacks Renslip.

BREADSTICK CAFE ON WHITE 10159-82 Ave., 430-7779. • Every WED: 7:30 pm acoustic open stage hosted by Drew Walker.

LE CAFE DES COEURS Nait Cafeteria. 432-0991. FRI 13: Fundraiser for the Jean-Gauthier Foundation, the Lionel Rault Blues Band and Darrin Hagen.

CANDLELITE CAFE 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. • Every FRI & SAT (7-10 pm): Folk/light classical music.

CAPPUCCINO AFFAIR 81 Sioux Rd., Sherwood Park. • Open stage every THU (7:30-11 pm), for musicians, comics and poets, hosted by Ron Taylor.

CARIBBEAN CARNAVAL PARTY Shaw Conference Centre, 451-8000. SAT 27 (8 pm-2 am): Legendary Walters Band, Barados Troubadours.

CHAPTERS Phase 14, 1384, 8882-170 St., 444-2555. SAT 27 (7:30 pm): One

Fever.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. • Every SAT: Live Middle Eastern Music.

CITADEL THEATRE Shoc-tor Stage, 420-1756. SAT 27 (8 pm): The Dark Island: a Celebration of Celtic Music and Dance: Alberta Confederation Pipe Band, Scatter the Mind.

CITY MEDIA CLUB 6005-103 St., 433-5183. • Every FRI: Dart Night. SAT 27 (5 pm): Button Box Jamboree.

CLUB MACARENA 10816-95 St., 425-5338. • Every SUN: Jammin' & Madness (Open Jam).

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521. • Every WED: DJ Spilt Milk & Guests. • Every SUN: Laff City amateur Comedy Showcase.

DANNY HACKSAW'S 1503 Lakewood Rd., West., 469-4433. FRI 26-SAT 27 (9:30 pm): Mr. Lucky.

DEVILIN'S 10507-82 Ave., 427-7489. • Every SUN: Swampflowers, Feb. 28-March 21.

FOX & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. • Every SAT: MUSICITY/ALLSTAR Show "Original Music: Discovery TV Project. • Every WED: Alternative Night with DJ Wic and DJ Fern. FRI 26: Butch'd, Thorazine, Mind's Eye, Imortal Decendent.

FULL MOON FOLK CLUB/Riverdale Hall 9231-100 Ave., FRI & S (8 pm): John Gorka.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. • Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

INSOMNIA Pub 5552 Calgary Tr., 414-1743. • Every SAT: jazz & alternative: The Method (9pm-1am).

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. • Every MON-SAT: Live Blues/Country During Happy Hour. • Every SUN (aft): Blues/Country Jam Session.

LA HABANA 10238-104 St., 424-5939. Every WED: Latin Dance Lessons. • Every THU: Dance Party. • Every FRI & SAT: Los Caminantes.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. • Every WED (8 pm): Open Stage - hosted by Brian Gregg.

MISTY ON WHITE 10458B-82 Ave., 433-3512. • Every MON: Open Stage Hosted by Terry.

O'BRYNES IRISH PUB 10616-82 Ave., 414-6766. THU 25 (9:30 pm): Northwest Passage. SAT 27 (11:30 pm): Northwest Passage. TUE 2 (9:30 pm): Irish Session: Shannon Johnson & Maria Dunn.

PLEASANTVIEW COMMUNITY HALL 10860-57 Ave., 477-8377. SAT 27 (7 pm): Presented by the Northern Bluesgrass Circle Music Society—a Bluesgrass Concert: Root Bottom Bluesgrass Band, Blue Lonesome.

PUCK'S SPORTS BAR 11845 Cipiano Dr. S.B., 471-1231. • Every FRI & SAT: Blues night.

SIDETRACK CAFE 10333-112 St., 421-1326. THU 25: the Trucks. FRI 26: Captain Tractor, the Cleats, Whoville. SAT 27: Captain Tractor, Bughouse Five. MON 1: Open stage hosted by Mike McDonald. TUE 2: Clear Isabel. WED 3: CKUA 888 Wite: the Rault Brothers Band. THU 4: Mark Koenig. FRI 5: the Mahones - CD release, the Buicks. SAT 6: Four Corners Womens Day Celebration: Maude.

STARBUCKS 9952-170 St., 4841-6156. THU 25 (7-9 pm): Cory Danyluk.

THE THREE MUSKETEERS CREPERY 10416 Whyte Ave. • Every WED (8-11 pm): the Bobby Cairns Trio.

UPTOWN FOLK CLUB 12116-102 Ave., Christ Church Anglican Parish Hall, 462-0463. FRI 26 (7:30-11 pm): Open Stage with host Kevin Smith.

X-WRECK'S 10143-50 St., 466-8065. FRI 5-SAT 6: Mr. Lucky.

classical

CANDLELITE CAFE 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. • Every FRI & SAT (7-10 pm): Folk/light classical music.

CITY HALL 496-8200 SUN 7: Nova Musica Symphony Society Orchestra.

CONVOCATION HALL U of A, 492-0601, 420-1757. FRI 26 (8 pm): An Evocative Evening of Chamber Music: Ayako Tsuruta-piano.

THE EDMONTON CLASSICAL GUITAR SOCIETY Muttart Hall, Alberta College, 10050 Macdonald Dr., 433-3742. FRI 5 (8 pm): Judicael Perroy.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. FRI 26-SAT 27 (8 pm): Parade of Pops: Jeff Tyzik, stars of the ESO. THU 4 (8 pm): The Lighter Classics: Russian Masterpieces.

KINGS UNIVERSITY West End Christian Reformed Church, 149 St. 100 Ave., 465-3500. FRI 5 (8 pm): TKUC Choirs in Concert (Trent Worthington, Director).

MCDUGALL UNITED CHURCH 10025-101 St., 468-4964. • Music Wednesdays at Noon, 20th Season produced by McDougall Concert Association. WED 3 (12:10 pm): Gordon Ritchie Celtic harp.

TRINITY LUTHERAN CHURCH 10014-81 Ave., SUN 28 (8 pm): Christine Donkin-composer.

Bulletin Board

Seedy Saturday might strike you as an event that would draw an undesirable (and motley) crew, but we encourage you to think again. Sponsored by the Stony Plain Horticultural Society, the February 27 event at the Forget-Me-Not Greenhouse is an opportunity to take part in the exchange of Heritage and non-hybrid seeds—bring new and old seeds to swap, buy, sell or share. The theme this year is "Grains and Grasses" and the event, which lasts from 10 a.m. to 2 p.m., will include lectures and workshops. Contact Simone at 963-8162 for more info.

Learn from those in the know—Deane Eldredge and Joanne Blake will conduct a Leadership Skills for Women workshop on March 1 and 2 at the Grey Nuns Conference Centre. The environment will be intimate, as both men and women will learn a wealth of information designed to break patterns of behaviour that have put females at a disadvantage in the business world. The fee is \$395 (plus GST—darn feds!) and you can get additional information by calling 472-0767. Girl Power!

All music people—listen up! The Society of Composers, Authors and Music Publishers of Canada (SOCAN)—how does all that equal SOCAN, anyway? will be presenting a free information session in Edmonton on Sunday, February 28. SOCAN's Dorothy "Where's Toto" Allen, Wayne "the Duke" Saunders, Kent "Boney" Sturgeon and Bruce "Oscar" Wilde will discuss the role of the organization and the benefits asso-

ciated with being a member. Songwriter Bill Henderson will also be on hand to sing the praises of the Songwriters Association of Canada (SAC)—that one makes more sense! And there's more—so come check it out. The session will be held at the Westin Edmonton Hotel from 1 to 4 p.m.—call SOCAN at 1-800-937-6226 for the skinny.

All music people—listen up. (Hey, déjà vu!) The call for submissions deadline for New Music West 1999 has been extended to February 28. Artists currently performing original music are invited to submit tapes for consideration—application forms can be downloaded from the website at <www.newmusicwest.com>. Or call 1-604-684-9338 for info. Rock on!

The Africa Society is organizing a conference which will be held at the U of A from February 26-28. This event's theme is "Options for Africa: Education, Development, Governance" and the keynote speaker is Dr. George Sefa from the University of Toronto. Contact Malinda Smith at Athabasca U for more info—she can be reached at 438-5708.

The Alberta Branch of the Canadian Authors Association meets Friday, February 26 in room 4-110C of the Education South Building on the U of A campus. Poet Shirley Serviss will share concepts of love in all its manifestations, personal and sacred—wow, bring a pen! All are welcome, but non-members should make sure to bring a fin (that's \$5 for the colloquially challenged). You can call 459-8322 to get more dirt.

To get your event listed on our Bulletin Board, fax Vue Weekly at 426-2889 with the info. Send it addressed to "Bulletin Board"

club nights

1001 NIGHTS 10018-105 St., 448-1001.
•Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., upstairs. •Every THU: DJ Dragon. •Every MON: Live Music.

BUDDY'S DANCE PUB 10112-124 St., 488-6536. •Every SUN Karaoke. •Every SAT aft. Pool Tournaments. •Every TUES: Buddy's Dance Pub.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. •Every TUE: Ladies Night. •Every THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. •Every SUN: Sunday Night Live. •Every WED: Fashion Auction previews, live R & B.

FARGOS 10307-82 Ave., 433-4526. •Every SUN at 8:30 live Yuk Yuk's comedy night.

GALLIEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. •Every TUE: DJ Mad Max. •Every WED: Karaoke.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. •Every WED: Chris Knight from Power 92. •Every THU: Ladies Night.

THE HIGH ROLL 4926-98 Ave., 440-2233. •Every THU Night Battle of the bands. FRI 26-SAT 27: Feast.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. •Every SUN: live music, full menu until close.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. •Every THU: Thursday Nite with the Party Hogs showcasing Edmonton's New Bands. FRI 26-SAT 27: Ten Inch Men.

LUSH 10030A-102 St., 424-2851. •Every TUE: new indie & alt rock with DJ Pepper. •Every WED: Bronx night-Retrofusion with DJ Code Red & Slimboy Dave (alternating weekly). •Every THU: Starting Feb. 4: deSire: downtempo with DJ Spiltnilk and DJ Slacks...urban environment. •Every FRI: TGIF: new riffs and beats with DJ Jason. In the Velvet Underground: Big Up, jungle with DJ Celcius. •Every SAT: Groovy Train, alt rock and dance with DJ Pepper. In the Velvet Underground, Rockstar: weekly guest DJ: spinning house/techno/breaks/downtempo/jungle.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm Sun.). •Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

REBAR 10551-82 Ave., 433-3600. •Every SUN: DJ Big Dada, alternative. •Every MON: (downstairs): DJ Chuck Rock, requests. •Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. •Every WED: (downstairs): DJ Big Dada, alternative. •Every THU: (downstairs): Hardtimes: (upstairs): Goodtimes. •Every FRI: (downstairs): Open Table Friday: (upstairs): DJ Mikee. •Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ: Davey James, the After Party. •Every SUN: (downstairs): DJ Big Dada: Alt.

RED'S WEM 481-6420. •Every SAT (10 pm): Red's Rebels. •Every FRI: Dance Party, hosts Kenny-K. •Every SUN: Hipno Sundays. •Every TUE: Toonie Tuesday. •Every WED: Bowling. SUN 28: Stretch: hypnotist.

WED 3: Trooper, the Howlers. MON 8: Tribute to Alanis Morissette: Jagged Little Thrill.

THE ROOST Private Member's Club 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT Up-DJ Code Red. •Every SUN: DJ Who the @? is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. •Every Night: Dancing with DJ G.

TIMER'S NIGHTCLUB 12345-118 Ave., 454-5396. •Every SUN, open stage 4-9 pm. Club dance following, Jason and the Gurs, DJ Bobby Bree. •Every FRI & SAT: DJ Bobby Bree.

URBAN LOUNGE 8111-105 St., 439-3388. •Every FRI: Serious live music. •Every SAT: Live Music. (9 pm). •Every SUN: Open Stage with Jose Oiseau. •Every WED: Grrr! THU 25: Nuclear Time Boys. FRI 26-SAT 27: Catfish Troubadours. SUN 28: Open Stage with Jose Oiseau. THU 4: Gowan

country

DRAKE HOTEL 3945-118 Ave., 479-3929. •Every FRI-SAT: Second Chance Band. •Every SUN aft: Second Chance Band.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country/Dancing Happy Hour. •Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WCM, 483-3289. •Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042 50 St. •Every FRI-SAT live music.

PONCHO'S PUB 9006-132 Ave., 473-7131. •Every FRI live music/DJ dance • Every SAT Karaoke/DJ with Brenda.

WILD WEST 12912-50 St., 476-3388. •Every WED & THU (7:30-9:30 pm): fire dancing lessons. •Every SAT aft:(4:30-7 pm): Jam. THU 25-SAT 27: Tex-R-Can. WED 3-SAT 6: Casic Cowboys

jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. •Every MON: The Valium Lovers. •Every THU: DJ Dragon

BLACK DOG 10425-82 Ave., 439-1082. •Every SUN: Root Down-Live Acid Jazz.

LA CITE FRANCOPHONE 420-1757, 467-6336. FRI 5-SAT 6 & FRI 12-SAT 13 (8 pm): Steppin' Out With Irving Berlin, presented by The Seat of Our Pants.

EDMONTON JAZZ SOCIETY 10203-86 Ave., FRI 26-SAT 27 (8 pm): Jim Galloway with the Charlie Austin Trio.

GRANT MACEWAN COMMUNITY COLLEGE John L. Haar Theatre, Jasper Place Campus 10045-156 St., 497-4470. SUN 28 (8 pm): Dixie Band Jazz Choir Concert.

HORIZON STAGE 1001 Calahood Rd., Spruce Grove, 962-8995. FRI 5 (7:30 pm): Marc Jordan.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. •Every SAT: jazz & alternative: The Method (9pm-1am).

LA RONDE Crown Plaza, 10111 Bellamy Hill, 428-6611. •Top 40, dine & dance. •Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). •Every FRI & SAT

(8-11:30 pm) John Fisher (keys, vocal) & Christine BECO (vocals)

PRADERA RESTAURANT Westin Hotel. •Jazz Brunch every SUN (10 am-2 pm) Bill Jamieson Duo.

ROSE & CROWN Sheraton Grande Hotel, 101 St., 103 Ave., 441-3036. •Every WED-SAT (9 pm-1 am): Lyle Hobbs. •Every SA. 1 am-1 am): Acoustic Open Stage. •Every THU, 5-8 pm): Live jazz with Dan Sklar. Thu.

YARBIRD SUITE 10203-86 Ave., 479-0428. THU 25 (7:30 pm): Acoustic Heritage Live music before and after the film: Kanai Sangster saxophone, Jim Head guitar, Mike Lemire bass, Sandro Domini drums. FRI 26-SAT 27: Jim Galloway, FRI 5: Brenda Brothers, SAT 6: Brennan Brothers, with Bobby Cairnes

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 26: Jim Brennan, FRI 5: Kent sangster

piano-bars

THE AMIGO RESTAURANT 11607 Jasper Ave. •Every FRI & SAT (7-9 pm), evenings with Live Music.

LION'S HEAD PUB Coast Terrace Inn, 444 Calgary Trail South, 437-6010. THU 25-SAT 27: Dave Huebert. MON 1-SAT 13: Tony Sitar

ROSE & CROWN Sheraton Grande Hotel, 101 St., 103 Ave., 441-3036. •Every WED-SAT, 1 am-1 am): Lyle Hobbs. •Every THU, 5-8 pm): Acoustic Open Stage. •Every THU, 5-8 pm): Live jazz with Dan Sklar. Thu.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 426-7784. THU 25-SAT 27: 1 am August

SHERLOCK HOLMES Capilano Mall, 1136 5004-98 Ave., 463-7788. FRI 26-SAT 27: odd Reynolds.

SHERLOCK HOLMES ON WHYTE 10341-8 Ave., 433-9676. •Every THU: Celtic nights THU 25: Celtic Night. FRI 26-SAT 27 (3-6 pm): Duff Robison

SHERLOCK HOLMES WEM Bourbon St. 404-1750. THU 25-SAT 27 (3-6 pm): Tim Becken. SUN 28: Hewie Night: Spirit of the Atlantic

DE VINES RESTAURANT & LOUNGE 9712-111 St., 482-6402. •Every SAT night (8-12): Live acoustic light jazz. Mark Baky.

pop & rock

BBG'S 32 St. Anne Street, St. Albert, 460-9885. FRI 26-SAT 27: Tom Sterling's Acoustic Hashback Review

BIG DADDY'S 4635 Calgary Trail N., 436-2700. •Every FRI & SAT: Jazz

BILLY BUDD'S 9839-63 Avenue., 438-1148. •Every TUE Karaoke. •Every MON WED-SAT: Live entertainment

BONNIE MAC 10018-105 St., 448-1001. •Every SUN 8:00z •Every THU Live Caribbean Music. •Every SUN: acoustic jam with Mac. •Fri 26-SAT 27: King

CLUB 2000 10812 Kingsway Ave., 479-4266. •Every FRI & SAT: Classic Rock

ELEPHANT & CASTLE Whyte Avenue. •Every THU: Live music hosted by Jose Oiseau.

GASOLINE & LEE 10307-82 Ave., 433-4526. •Every THU: Live music. •Every THU: Live music. •Every THU: Live music.

HORSESHU COCKTAIL CLUB 12512 111 Ave., 457-4000. •Every MON: Live music. •Every THU: Live music. •Every THU: Live music.

J.J.'S PUB 11360-118 Avenue., 451-9180. FRI 26-SAT 27: 5:00z-11:00z

KING'S HORSE PUB 4211 106 Street, 462-4627. •Every MON: live restaurant. •Every THU: live restaurant.

MARIO'S 4990-92 Avenue., 466-8652. •Every THU: Live music.

SHAW CONFERENCE CENTRE 451-8000 SUN 7 (7 pm): Collective Soul. Mar Velour

SKYREACH CENTRE 451-8000 SUN 28 (7:30 pm): The Tragically Hip. By Divine Right

THUNDERDOME 9920 Argyle Rd. 483-0006. •Every THU: Ladies Night. •Every TUE-S: Boonies: The Best of 60s 70s & 80s

DE VINES RESTAURANT & LOUNGE 9712-111 Street., 482-6402. •Every THU & FRI night (8:30-12): Live acoustic. 40's to 70's pop. Damian Gregory.

WELLINGTON COMMUNITY HALL 13440-132 Street., 451-4518. SAT 6-18 pm: Spring Metal Meltdown: Blind Panic, Septimus.

WEST EDMONTON MUSIC SOCIETY 11619 147 Street., 421-7603. SAT 27: 2nd Sun.

WINDSOR BAR & GRILL 11712-82 Avenue., 455-1880. •Every TUE: Canadian Music Night. •Every SAT: live music. THU 25: The Great Alberta Grizzly Bear Benefit: Lester

THURSDAY 25
CHEAP DRINKS
BRENT OLIVER
BENEFIT PARTY

FRIDAY 26
ONE Cover, BOTH Rooms!
FREEDOM FRIDAY

SATURDAY 27
ONE Cover, BOTH Rooms!
BLACK DIAMOND
THE ULTIMATE KISS TRIBUTE
with guests
MAD RAZOR

SUNDAY 28
SIMPSONS
THAT 70'S SHOW
and a movie!

MONDAY 01
(CLOSED)

TUESDAY 02
PUNK RAWK
CHEAP BOOZE

WEDNESDAY 03
In the LOUNGE
"CONCEPT"
DJ SPILT MILK
In the SUBURBS
NEW CITY
BALLROOM CABARET

THURSDAY 04
In the LOUNGE
VEDANTA
CD RELEASE PARTY
with guests MENACE

FRIDAY 05
FREEDOM FRIDAY
with NIKKI MIAO

SATURDAY 06
In BOTH ROOMS
FIFTH SEASON
with LOVING DEAD
and BRUNDELFY

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art galleries

shows opening / events / happenings

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *THE POOL FOUNDATION GIFT: Permanent Collection Exhibition. *BRUSH WITH... North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting.

Until Aug. 31. *IN/HER/OUT/THERE: The Alberta Biennial of Contemporary Art 1998: A celebration of contemporary art from across the province. Twenty-six Alberta artists explore the theme of the frontier and its historical legacy in western painting as well as its effects on contemporary thought and culture. Photography, painting, video, printmaking, installations, textiles, sculpture and other media are featured. Co-curated by Catherine Crowston and Cathy Mastin. Until Apr. 5.

*IN/HER/OUT/THERE: ARTISTS' TALK: THU 25 (7 pm): Sandra Bromley and Kim Corigan: Abstracted Landscapes. KITCHEN 2: Vera Gortley: The Gap. *Contemporary Art Issues Reading Group alternate THU, Mar. 4, 7 pm.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445, WILF PERREAULT - 20TH ANNIVERSARY EXHIBITION - NEW WORKS: Opening reception, SAT, Feb. 27, 2-4 pm, artist present. Feb. 27, Mar. 13.

FAB GALLERY U of A, 1-1 Fine Arts Bldg., 112 St., 89 Ave., 492-2081. THE STOLEN CHILD: MFA Painting, by Ruby J. Mah. Opening reception, THU, Feb. 25, 7-10 pm. Until Mar. 7.

LATITUDE 53 10337-104 St., 423-5353. 25 LIVES: OUT AND PROUD: An exhibition celebrating the 25th Anniversary of the Canadian Lesbian and Gay Archives. Feb. 16-27. *IN CELEBRATION OF THE TENTH ANNIVERSARY OF THE SCHOOL OF NATIVE STUDIES: Hosted by the U of A, a silent art auction, arts, crafts. SUN, Feb. 28, 2-8 pm.

MUTTIART CONSERVATORY 9626-96A St., 496-8755. COUNTRY ART: Professional and emerging artists from northeast Alberta. Feb. 20-Mar. 26.

ORIGINAL ART GALLERY St. Albert Painters' Guild, Grandin Park Plaza, COLOSSAL CREATIONS: the St. Albert Painter's Guild. Opening Mar. 3, 7-9 pm.

PAPERBOY'S FISH & CHIPS, EGGROLLS & ART 5965-82 Ave., 431-0865. THE WINTER WAKE: One night exhibit and sale of paintings by Sam Gilbert. SAT, Feb. 27, 10 pm.

SCOTT GALLERY 10411-124 St., 488-3619. NEW WORKS: An exhibition of recent oil paintings by Alberta landscape artist Neil Patterson. Feb. 27-Mar. 16.

STUDIO 28 Rainbow Lounge Petroleum Club, 780-656-3918. Exhibition of country art by the Studio 28 artists and graffitiers guild, Smoky Lake. FRI, Feb. 26, 9:30 am-MIDNIGHT.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5900. A co-operative work-place shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists. Grandin Art Walk, Mar. 3, 7-9 pm.

VANDERLELIE 10344-134 St., 452-0286. REVERBERATIONS: A new series of pastel and pencil drawings by Brad Pasutti paying homage to historical works by textile artist Barbara Chaput.

WEST END 12308 Jasper Ave., 488-4892. GRANT LEIER "ROMANCE": An exhibition in honour of Valentine's Day. Until Feb. 27. *New acquisitions from Canadian Glass Artists, John Paul Robinson, Mark Armstrong, Ted Jolda, and Ian Forbes. Mar. 6-19.

art galleries

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., Groat Rd., 908-0320. Local artists on site daily. Now featuring acrylics by Darrell Stiles.

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. WEAVING BETWEEN THE LINES: A travelling tapestry exhibition presented by the British Columbia Society of Tapestry Artists (BC Stars). Until Feb. 27.

ARTRA ART—THE GALLERY 15607-100A Ave., 489-1028. Works by Don Sharpe, Ruth Daynes, Rank Haddock. Until Feb. 28.

ART BEAT GALLERY & FRAME Pelland Plaza, 8 Mission Ave., St. Albert, 459-3670. www.artbeat.ab.ca. Featuring acrylic paintings of the Alberta landscape, by Andrew Raszewski. Sunflowers and Pears, in acrylic, mixed media and charcoal sketches, by St. Albert artist Pat Wagensveld. New works by Earl Cummings and Kenneth E. Brown. Serigraphs by Ellye Degenhart and Allan Nuttall's Millennium painting. St. Albert 2000.

ASH STREET GALLERY 913 Ash St., Old RCMP bldg (Museum), Sherwood Park, 467-7356. COLLAGES, TEXTURE, AND ABSTRACT ART: Featuring works by Sylvia Duhrlitz. Thru Feb.

BUGERA KMET 12310 Jasper Ave., NEW DIMENSIONS: Prairie landscape paintings by Terry Fenton. New sculpture by Douglas Benham.

CAFE LA GARE 8104-103 St., 433-5138. THE LOADED MARE: A showing of recent works by Francis A. Willey and Leanne Gallagher. Until Mar. 4.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. HOT COLOURS: Gemstones of the World & Snap Print Gallery 10137-104, back of

Blown Glass of Darren Petersen, Jeff Holmwood, Barb Rumberger & Tyler Rock. Until Mar. 13.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0240. AFTER HOURS: Matthew Brett, Fiona Yardley Jones, Sidel Naess-Bradley, Kim Fjordbotten, Christine Wallewein, Deanna Deville, Jason Dufresne, Jason Broach, Robert Clark. Until Feb. 28.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. ALL DOLLED UP AND NOWHERE TO GO: an exhibition of sculpture by textile artist Barbara Chaput.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GREYHUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave., 437-5846. Works by Dale Nigel Goble on-line.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. *STRANGE ATTRACTORS: Rosa Racine & Lisa Urbanic: Two-person exhibit using painting and technology in image. Until Mar. 13. *THE FRONT ROOM: *REFOCUSING: The Northern Alberta Brain Injury Society in conjunction with the Glenora Hospital photographic art exhibition. Survivors of brain injury express themselves about the refocusing of their lives, to raise awareness an understanding about brain injury. Until Mar. 13.

IML GALLERY 10822 Whyte Ave., 433-6834. DAHLIAS AND PANSIES: Water colours by Laura Leeder. Until Mar. 4.

KAMEHA GALLERY OF FRAMES 5718-104 St., 944-9497. Kamenecine & Lisa Urbanic: Prints & prints by Willie Wong, Gerry Thomas (Oliographs photographs and giclee prints). Roybal, Daniel Campbell, Wei T. Wong, Helena Ball, Kee Wong and Jak Martel.

MANIFESTO 10043-102 St., 423-7801. A WOMEN'S WORK: WOMEN AT WORK IN ALBERTA. Documentary photographs by 1997-1998 N.A.T.I. students. Until Mar. 6.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. NO QUIET WITHIN: Recent gifts to the U of A Art and Art-fact Collection. Curator, Jim Corrigan. Until Apr. 25.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. *Wayward Corridor: Glenda Beaver, until Apr. 5. *N.W. Corridor: Selected Works by Members of the Alberta Society of Artists. Until Mar. 31.

MULTICULTURAL HERITAGE CENTRE 5411-51 St., Stony Plain, 967-2777. Generations Gallery: *Laara Cassels, silent dances and installation art. Until Mar. 23. Gallery Restaurant: PRAIRIE ICON: THE CHINESE RESTAURANT IN WESTERN CANADA: Alberta Foundation for the Arts Travelling Exhibition. 14 oil paintings by Alexander Gaspar. Until Feb. 6. *Eleanor Hubbard, exhibition of works using dye on rice paper. Until Mar. 15.

PROFILES GALLERY 130 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. ONCE UPON A TIME: A playful exhibition that evokes childhood memories and stories. Doris Charest, Jefferson Little and Jo Scott-B. Until Feb. 27.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Works in oil by Rob Von Eschen, Audrey Pfannmuller and George Schwindt, works in acrylic by Dale Auger, Steve Mitts, David Seghers, Elaine Tweedy, John Freeman, Watercolours by Sigrid Behrens, Eva Bartel, Glenda Beaver, Barb Brooks. Art works in glass, soapstone & antler. Oxford Tower, 10235-103 St. Oils by Rob Von Eschen. Westin Hotel, The Pradera, 10135-100 St. Pastel Paintings by Audrey Pfannmuller, The Hotel McLeod, The Harvest Room: Acrylics by Steve Mitts.

SNAP PRINT GALLERY 10137-104, back of

Latitude 53, 423-1492. I OUGHTA' BE IN PICTURES: Works by Ed Kusak, David Lavie, Suzanne Ngo and Madeleine Sauve. Using photographic self portraits in a variety of media as a starting point for conceptual exploration. Until Feb. 27.

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley Jones, Joan Healey, Gregg Johnson, Sculptures by Inung, Pottery by Blackmore Studios & Noburo Kubo. Pottery by Mark Anthony.

SPECIAL GALLERY 284 Saddleback Rd., 437-1192. Currently exhibiting works by Murray Allan, Joan E. Tate, Voytek Stefan Melnychenko and Linda Wadley.

STUDIO #2 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. THE LAURIER HEIGHTS ART GROUP: Twenty retired professional people who get together to express their individuality, techniques with paint on canvas. Until Mar. 4.

THE SUGAR BOWL 1922-88 Ave. Sculptures and pastels by Kirsten Zuk.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Group show by gallery artists. New work by Dege Lindner, Norm Pantel and Andrew Raszewski. Forged wire racks by Roseann Janzen. Thru Feb.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK <http://plaza.v-wave.com/gilan/art/kirsten>. Sculptures by artist Kristen Zuk.

DALE NIGEL GOBLE ON-LINE <http://www.telusplanet.net/public/dng23/dng.htm>.

SANDEE A & THE VISIONS GROUP OF ARTISTS <http://members.home.net/sandee/Index.htm> Formerly members of Eagle One Gallery in Edmonton. See the mailbox page for calendar of upcoming shows for the Visions Group and the Art Society of Strathcona County.

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS <http://www.geocities.com/50th/Gallery/6298>.

BRIAN WEBB DANCE COMPANY GMCC Jasper Place Campus, John L. Haas Theatre, 10045-156 St., 497-4417. FRI 26-SAT 27 (8 pm): EPAM's The Echo Case: Peter Bingham, Andrew Harwood, and Marc Boivin.

CITADEL THEATRE Shocher Theatre, 9828-101A Ave., 420-1757. SAT 27 (8 pm): THE DARK ISLAND: a celebration of Celtic music and dance; presented by the Alberta Caledonia Pipe Band Association.

GRANT MACLEAN COMMUNITY COLLEGE DANCE John L. Haas Theatre, Jasper Place Campus, 10045-156 St. SAT 6 (8 pm): Community Spirit.

MOVEMENTS: THE AFRO-CARIBBEAN DANCE ENSEMBLE The Citadel Theatre, Shocher Stage, 425-1820, 415-5211. A Woman of Substance SAT, Mar. 6.

THE ROYAL WINNIPEG BALLET Jubilee Auditorium, 451-8000. Dracula, TUE 2-WED 3, 8 pm.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station

built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8822. Visit Edmonton's smallest micro brewery, see how Alley Kats award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walterdale, Hwy 496-2966. TIMBER TO TOWNSHIPS: John Walter and the Lumber Industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy. 427-7362. Visit Alberta's premiere architectural attraction.

THE LOYAL EDMONTON REGIMENT MUSEUM Edmontonian Prince of Wales Armouries, 10440-108 Ave., 421-0943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

MCKAY AVIATION SCHOOL 10425-99 Ave., 421-1970. Archives and Museum located along the river valley on the Heritage Trail. stroll in the Victorian-era Park.

MUSÉE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. LOVE STORIES: Stories for several local people who have helped build this community.

celebrating the stories of young people from our community who have chosen to live in St. Albert to raise their families.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. *Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. *Every SAT: Aboriginal videos. *Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. *Every SAT (3pm): Aboriginal videos. SAT 12: Metis/Eskimo. *Every 1st SUN of a month (1-4 pm): Aboriginal Performers. *Every 3rd SUN of a month (1-4 pm): Aboriginal artists. *BUG ROOM: NEW ARRIVALS: Permanent live invertebrate display, new arrivals from Malaysia. *BEARS IN TOY TOWN: A festive stroll through a town full of toys. Until Apr. 5. *MOSES 78: MICROBES: BIODIVERSITY BY SC: Exhibition of SEN photos. Until Apr. 25.

REYNOLDS ALBERTA MUSEUM Metaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan, 427-3995. 427-2697. Costumed interpreters recreate daily household activities. SUN 7: Wedding Affair Open House and Fashion Show.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 42-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY 200 13315 Buena Vista Rd., 496-6911. Combining fun of nursery

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Rt. Rev. Bill Phipps Moderator of the United Church of Canada
Duncan Cameron President of the Canadian Centre for Policy Alternatives
Armine Yalnizyan Author of The Growing GAP
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For more information or to register contact
Parkland Institute
492-8558

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- ★ NTN Trivia Entertainment
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rhymes with the beauty of animals.
9:30AM-6PM

fashion

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. SUN 28 (3-4:30 pm): The Bridal House will model a sampling of new wedding dresses.

film

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave. & 128 St., 421-9775. MON 1 (8 pm): *The Courtship of Eddie's Father*, a light comedy about a widower whose five kids want to see him married and goes looking for a match for Dad. **GARNEAU** 8712-109 St., 433-2212. *Samurai* Swing, SAT, Feb. 27, 8 pm.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. *Every FRI (2 pm): Films for the Retired and the Semi-retired. Feb. 25, Mar. 4, 11, 18, 25.

LOCAL HEROES 420-1757. THU 25-SAT 27: International Screen Festival.

INFORMATION
TIX
& PASSES

METRO CINEMA Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212. **MORE NEW ASIAN CINEMA** *FRI, Feb. 26, 8 pm: *Mr. Zoo*. *SAT, Feb. 27, 8 pm, *Bombay Boys*.

PRINCESS 10337 Whyte Ave., 462-1871. *Life Is Beautiful or La Vita e Bella*, returning SUN, Feb. 28. *Local Heroes: UNTIL Feb. 27: *The Red Violin*, THU, Feb. 25, 8 pm. *Thirty-Two Short Films about Glenn Gould*, FRI, Feb. 26, 7 pm. *Yo-Yo Ma-Inspired by Bach-Six Gestures*, SAT, Feb. 27, 9:30 pm.

kids stuff

THE ARDEN 5 St. Anne St., St. Albert, 459-1726. SUN 28 (2 pm): Bending the Bows: Violin/Fiddle comical musical theatre.

ASSOCIATION FOR BRIGHT CHILDREN Sun Rm., Alberta School for the Deaf, 6240-113 St., 486-0199. SAT 6 (10 am): Spring Adult Education Series: Session: Gifted/Learning Disabled Children.

CALDER LIBRARY 12522-132 Avenue, 496-7090. *Every THU (10:30 am, 11 am), pre-school Storytime, UNTIL May 27. (3-5 yrs.). ST 20 (2 pm): Stories, 3 yrs. +.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. *Every TUE & THU (10:15 am) Pre-school Storytime, (3-5 yrs.). *Every THU (10:15 am) Pre-school Storytime - session 1, 3-4 yrs., Feb. 18.

CASTLEDOWNS LIBRARY 9 Lake Beaumains Mall, 15333 Castledowns Rd., 496-1804. *Every WED: Pre-school storytime: Session 2: UNTIL Mar. 24.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. ***CHILDREN'S GALLERY: SCULPTURE LOCOMOTION**. *Every SUN: Something on Sundays, Children's Gallery: *INSIDE OUT: ART AND NATURE*. SUN 28: Explore the Alberta Biennial of Contemporary Art with Blair Brennan, SUN 7: Create nature collages out of mixed media and words, Dawn McLean.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. *Every WED (10:15 am) No Batteries Required (pre-school/kindergarten). *Every TUE (10:15 am, 2 pm) Session 1: *Crafty Storytime* (3-5 yrs), UNTIL Mar. 9. *Every THU: Session 1: *Totally Twos*, (10-15 am), UNTIL Mar. 11 (2 yrs).

IDLYWYLD LIBRARY 8310-88 Avenue, 496-1808. *Every TUE, Time for Twos. *Every WED (10:15 am): Storytime, 3-5 yrs (UNTIL Mar 31). *Reach for the Stars: A special program for kindergartners inoculated at the Bonnie Dow Health Centre, Mar-Sept.

JAGGED EDGE THEATRE Legacy Centre, Edmonton Centre, top floor, 463-4237. 6-wk classes for 9-12 yrs, 13-17 yrs and adults, graduates perform before an audience.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. *Every WED: Pre-school Storytime.

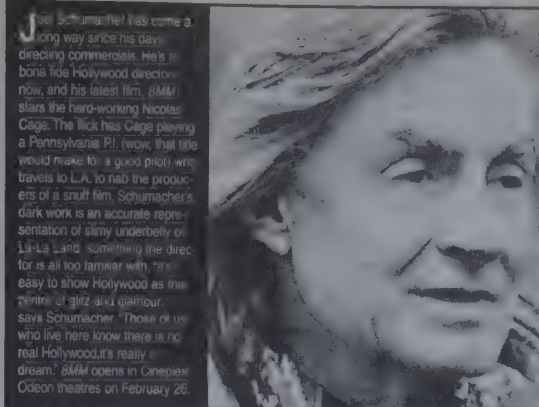
LESSARD LIBRARY 6104-172 Street, 496-1871. *Pre-school Storytime: TUES, WED, THU, *Every TUE (2-3:30 pm); WED (10:15-10:45 am); THU (7-7:30 pm) 3-5 yrs, pre-school storytime, STA 13 (2 pm): Silly Saturdays.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. *Pre-school Storytime: every TUES, (10:15 am) 3 yrs; every TUE (2 pm) WED (10:15 am) for 4-5 yrs, UNTIL May 12. SAT 6: Junior Edmonton Stamp Club. Perfrins, Perforations and Imperfs.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. *Every TUE Pre-school Storytime. *Every WED: Time for TUES.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528/459-4404. **LOVE STORIES EXHIBIT**: Marriage is a rite of passage in which most of us will participate at least once in our life. A ritual rooted in tradition that has changed little over the centuries. The Musée Heritage Museum has gone into the community and asked people to share with us, their memories of this important event. UNTIL Mar. 14.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. *Every TUES (10:15-10:45 am) 2 yrs; Time for Twos - session 1: UNTIL



Mar. 2, every WED (10:15-10:45 am) 3-5 yrs, Pre-school Storytime - session 1, UNTIL Mar. 3.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. Every SAT (1-4 PM) drop-in and explore themes relating to monthly exhibits. SAT 5: Pass and beans Collage SAT 27: Multi-Media Collage

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SECOND STORY Mill Woods Town Centre, 109, 2331-66 St., 413-6971. *Story Time: FRI 26 (10:30 am): Patti Stiles; SAT 27 (11 am): Jay Smith, (1:30 pm): Susan MacMillan. *Family Activities: SAT 27 (11:30 am): Create your own Prehistoric Puppet. (2-3 pm): The Youth Writing Club. TUE 2: Drop in Pre-school storytime.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. *Every THU (10:15-10:45 am), 3-5 yrs. First Time for Storytime. *Every WED: Pre-school Storytime for 4-5 yrs old. *Every TUE: Time for Twos, SAT 6 & 20: Junior Edmonton Stamp Club.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. *Every THU (3:30-2 pm) Storytime for pre-school children, 3-5 yrs, UNTIL May 27. ST 13 (2 pm): Make a Valentine's Craft, 5+ yrs.



By ALBERTO D. VILDOGOYA

For the week of Feb. 25 - Mar. 3

This week's theme: The Addams Family

AQUARIUS (Jan. 20-Feb. 18) Gomez—how is that a first name, anyway?—I admire your ability to deal with stress. Ninety-nine per cent of the time you're absolutely unflappable—unfortunately, the stars say this week will be part of the other one per cent. Your handy-dandy train set may not be enough for the upcoming crisis: it's best to be prepared

PISCES (Feb. 19-Mar. 20) Ah, Morticia, you've never been afraid to try new things, whether it be singing, writing fairy tales or dabbling in carnivorous horticulture. That ability should serve you well this week, *ma chère*, as a new project is on the horizon.

ARIES (Mar. 21-Apr. 19) Pugsley, I know your pain. I was a fat kid too. So let me pass down some advice I've learned from experience: avoid the horizontal stripes. It's in the stars to redefine yourself this week, fatso: so instead of channeling your rage through explosives, how about a few hours on the Starmaster?

TAURUS (Apr. 20-May 20) Wednesday, on one day this week the stars will be aligned so as to bring you good fortune. And no, it's not when you might think your lucky day is Friday. Actually, come to think of it, that's your middle name. There's a lesson to be learned here about truth and success being found in non-obvious places, but I'm too busy playing with my headless doll to figure it out.

GEMINI (May 21-June 21) Uncle Fester, I think perhaps you're taking the song "you light up my life" too seriously. Sure, you can conduct electricity through your body, but sticking a light bulb in your mouth isn't the way to impress the chicks (just ask Flora and Fauna Aureo). The stars predict romance this week, and to find it you'll have to use all of the abilities at your command, but that's not the same thing as showing off. That's the sure way to make people think you're a Munster (oops, wrong series).

CANCER (June 22-July 22) Lurch, you're a man of few words and many grunts. You speak softly and obviously don't even need a big stick. That's fine, but it presents a conundrum this week, as the stars advise you to make people think you're a

against your nature (not to mention your vocabulary), so hopefully this means you'll be giving a harsh-sounding recital or something

LEO (Jul. 23-Aug. 22) Esmerelda Frump as Morticia's mother may not be an Addams by birth but you're definitely one at heart. Thereon lies the rub—the Addamses don't care what anybody else thinks, but this week the stars stress self-improvement and a better relationship with your community. Well, I'm stumped—you're on your own, you old hag

VIRGO (Aug. 23-Sept. 22) Cousin Itt, let's not split hairs (because, with you that would take years) Gomez once referred to you as "the man" (thankfully, the series predated the possibility of saying "you da man")—well, act like one. The stars stress responsibility this week—just try to fit in, at least. And yes—that's Itt

LIBRA (Sept. 23-Oct. 23) Gomez, this week the stars warn of financial problems—for example, your house burning down. So stop stashing your cigars in that suit of armour for one (Say, how is it that they never made any smoke nor did they burn to ash?) He who is forewarned is forearmed. (That's "fore-armed," not "four-armed," by the way—otherwise I'd be referring to your great uncle Vlad.)

SCORPIO (Oct. 24-Nov. 21) Morticia, you love your children and that's admirable, but there's such thing as too much love. It's called smothering, not mothering, and the stars warn against it this week. Let Pugsley and Wednesday learn the school curriculum, even if you object to it—by just being a good mother and role model you'll ensure your kids turn out horrible. (Which is of course a good thing)

SAGITTARIUS (Nov. 22-Dec. 21) Uncle Fester, the stars warn of possible family conflict this week. (Come to think of it, in the original series you were Morticia's uncle, while in the movies you're Gomez's brother. Now that's a family conflict!) If both are true, it makes Morticia Gomez's niece! Eww... Just remember to solve conflicts with reasoned, caring discourse—not explosives and poison

CAPRICORN (Dec. 22-Jan. 19) Lurch, ya big lug, this week the stars encourage you to do something nice for yourself. Your loyalty and dedication are beyond question, my friend, but your devotion to serve duty borders on the pathological. Let someone else get the damn door for once—you'll see how good it

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. WED 17: Wellness Wednesday.

CASTLEDOWNS LIBRARY 9 Lake Beaumains Mall, 15333 Castledowns Rd., 496-1804.

CHILD BIRTH FILM & INFORMATION NIGHT 9024-106 St., Rm. 203, 425-7993. WED 3: *Gentle Birth Choices*: Guest midwife and yoga instructor: Kerstin Flanagan.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-3324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

IDLYWYLD LIBRARY 8310-88 Avenue, 451-2043. MON 22 (7 pm): Medicated Mondays.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & love. Group for gay men, gay/lesbian facilitators.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

LESSARD LIBRARY 6104-172 Street, 496-1871. WED 24 (7:30 pm): Naturopathy.

OA TECHNOLOGY 10503 Jasper Ave., http://luncheon.oanet.com. FRI 5: FOOD FUN AND FACTS—EAT, LEARN, AND WORK register.

OVEREATERS ANONYMOUS 423-2546. A support group for compulsive eaters based on the 12 steps of Alcoholics Anonymous.

PSYCHIC SOCIETY OF ALBERTA 12530-110 Ave., 481-3469. WED 3 (8 pm): Dr. Harb Sandhar of Sandhar Homeopathic Clinic - a pioneer in bringing homeopathic medicine to Edmonton, and a recipient of the Albert Schweitzer Medal of Merit for humanism.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. SAT 27 (10 am): FreeNet

Hands-On Training (414-5656).

U OF A 438-5708. FRI 26-SUN 28: The Africa Society, a two-day conference, theme: Options for Africa: Education, Development, Governance. Speaker: Dr. George Sefa Deik OISE

U OF A The Temik Centre for the Arts, Tory Lecture Theatres, U of A, 492-8558. THU 4 SAT 6: A public policy forum on growing poverty and disparity in Alberta.

VISUAL LINKS 200, 5041 Calgary Trail N, 413-3197. Meetings Every WED, 7:30-8:30 PM. How to make money on the Internet

WEST END TOASTMASTERS MEETING 10451-170 St., Rm 112, info, Jerry @ 472-4911. Every TUES: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two hour weekly meetings

WINSPEAR CENTRE 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

THE WRITE GROUP The Block 1912 Restaurant, 82 Ave., 104 St., 413-0951. Edmonton area writers meet for coffee to share ideas, brainstorm and talk with other writers. Every second THU, 7:30 pm

literary

CANADIAN AUTHORS ASSOCIATION 4-110C, Education South Building, U of A., 459-8322. FRI 26 (8 pm): Meeting with Poet Shirley Service, sharing concepts of love in all its manifestations, personal and sacred. MON 3 (12:30-1:30 pm): Nicole Marcotte.

GRANT MACCEWAN COLLEGE BOOKSTORES City Centre Campus, Rm 5-5142. FRI 26:

NEW MUSIC WEST 1999!

WMW99 IS PLEASED TO ANNOUNCE THE DATES AND LOCATION FOR VANCOUVER'S ANNUAL NEW MUSIC FESTIVAL AND CONFERENCE

MAY 5-8, 1999

ROBSON SQUARE CONFERENCE CENTRE VANCOUVER, CANADA

CALL FOR TAPES

Artists currently performing original music, are invited to submit tapes for the consideration of WMW99. Packages should include a brief bio, press clippings, CD or cassette containing 3 songs plus a \$20 processing fee (money order or certified cheque payable to NewMusicWest). Application forms are available at most music retailers, or may be downloaded from our website www.newmusicwest.com. DEADLINE: FEBRUARY 28, 1999.

Packages may be mailed, shipped off to: WMW99, 1250 W 6th Ave, Vancouver, BC V6H 1A5. For info, call (604) 684-8338.

www.newmusicwest.com

Author Alvena Stasbourg, *Memories of a Metis Woman: Fort McMurray Yesterday & Today*.

MYSTY ON WHYTE 1045RB-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

ORLANDO BOOKS 10123-82 Ave., 432-7633. • Readings in the new Bloombsbury Room. • Last THU ea month: Women in the Arts Poetry Series. THU 25: Celebration of Women in the Arts-reading, featuring Carolyn Querlin, Olga Costopoulos, and Sally Ito. FRI 26: Open Stage-Poets call ahead to reserve space! THU 4 (7:30 pm): David Forsee, author of *Can You Listen to a Woman, A Man's Journey to the Heart*, reading, book signings and discussion. FRI 5: Suzanne May-reading from *The Widows*

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club.

STROLL OF POETS

<http://www.cstroll.ca/cstroll>. Block 1912, 10361 Whyte Ave., 436-4478. TUE 2: Full is the Moon: Myrna Garanis, Jonathan Meakin, Pierrette Requier, Anne Marshall, host. Tom Emmenes. Twelve days of poetry readings, until-Apr.

SUGARBOWL 10922-88 Ave., 489-5823. 432-1432. • Every SUN, night, 8 pm, open mike/stage.

U OF A HAT TORY BLDG. Basement, Rm. 75, 432-1679. 432-7658. FRI 5 (10:10-10:50 AM). A special presentation and discussion with David Forsee.

THE WHOLISTIC HEALTH CARE CLINIC 12320-103 Ave., 432-1679. 432-7658. FRI 5 (7:30 pm). *The Art of Reflection*, Author David Forsee will use key phrases and ideas from his book and guide us through a reflective process.

THE WRITE GROUP Block 1912, Old Strathcona, 104 St. 82 Ave., 465-7300. Meeting every second THU, come out and meet with other aspiring writers to talk about issues of interest to writers.

Live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. Every WED evening: Amateur Comedy Showcase - open mike pre-screening/auditions. Every WED (8 pm): LAFF CITY.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improvisers.

YUK YUKS WEM. 481-9926. Every WEDS: Hyponit Sebastian Steel.

Special events

BREAST CANCER FUNDRAISER Provincial Museum Theatre, 1028-1027 Ave. 493, 5094. SUN 28 (2-4 pm): Canada from the seat of a bicycle, slide show.

CARIBBEAN CARNIVAL PARTY Shaw Conference Centre, 451-8000. SAT 27 (8 pm) Resale: *Calypso music and delicious Caribbean food*.

THE GREAT ALBERTA GRIZZLY BEAR BENEFIT Wines & Dine, 1171, 87 Ave. W. • Two 2 1/2 hour benefit auctions for the Grizzly Bear of Alberta. Proceeds go directly to the Grizzly Fund in Alberta.

INTERNATIONAL WOMEN'S DAY CELEBRATION City Hall, SAT 6 (11:30 AM-1:00 PM). Monique's 2nd Anniversary, 1999 International Women's Day Celebration.

NUOVO'S GALA Time Centre for the Arts, U of A, 426-1757. SAT 6: Operatic performance and live auction. *Support the Arts at a Gala*. ONLY ADVANCE TICKETS.

Sports

HOCKEY—Oilers www.edmontonoilers.com. Skyreach, FRI 26: Oilers vs Buffalo. SAT 27: Oilers vs Carolina.

HORSE RACING Northlands, 471-7379. Northlands Simulcast racing, 7 days a week.

SOCCER—EDMONTON DRILLERS Skyreach 425-KICK. THU 25: Drillers vs Buffalo.

Theatre

A DRIFT IN L.A. Leduc Performing Arts Centre, Leduc, 986-6677. Presented by the Leduc Drama Society, its 20th anniversary performance. An original story which features music from 20 previous performances by Leduc Drama Society. Feb. 25-27 & Mar. 4-6.

CELTIC FEAST Celtic Hall, Goldfome, 99 St. 32 Ave., 430-3663. Medieval Dinner Theatre, experience an evening with dinner and entertainment of Barabian Proportions. THU, Feb. 25.

CYPHER THE ARTS BARN, 448-9000. By Chris O'Neill and Ken Schwartz. Presented by Two Planks and a Passion. Feb. 25.

DIE-MASTY Varcona Theatre, 10329-83 Ave., 433-3398. The Live Improvised Soap Opera, Every MON night @ 8 PM.

FIDDLER ON THE ROOF Festival Place, 467-8478. Presented by the Sherdar Musical Theatre. Musical based on Sholem Aleichem's *Fiddlers on the Roof*. Feb. 26-27, Mar. 5-6.

FRENCH LANGUAGE PLAYWRIGHT FESTIVAL Le Theatre de La Cite Francophone, French Cultural Centre, 8527-91 St., 469-8400. *Une Terre Bleue*, by Manon Beaudoin, FRI, Feb. 26, 7:30 pm. *Melanie*, by Laurence Garau, FRI, Feb. 26, 9 pm. *Die*, by Madeleine Blais-Dahlem, SAT, Feb. 27, 7:30 pm. *L'orangeade*, by Daniele Petit, SAT, Feb. 27, 9 pm.

THE INVESTIGATION Catalyst Theatre, 43-1750. By Peter Weiss. The 1964 trial of eighteen men who had participated in the operations of the extermination camps at Auschwitz and Birkenau. Until Feb. 28.

THE JOHNNY AND POKI SALUTE TO RABBITS Varcona Theatre, 10329-83 Ave., 433-3399. It's Hippy-hoppy Ha-Ha-Ha! at Johnny and Poki Salute to the Rabbit. SAT, Feb. 27, 11 pm.

MELODRAMIX Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN, 7:30 pm., comedy and an improvised soap opera.

SKYLIGHT The Citadel Theatre, 9828-1014 Ave., 425-1820. Presented by the Citadel Theatre and the National Arts Centre English Theatre. By David Hare. A passionate and adulterous love story.

RUSH TICKETS for selected performances. An idealistic young inner-city school teacher is visited by her former lover, a successful middle-aged businessman who is grieving the recent death of his wife. The evening is a dance of desire and frustration. Until Mar. 7.

THEATRESPORTS 10329-83 Ave., 448-0695. The 18th Season of Rapid Fire Theatre, TheatreSports. Edmonton's longest running and tasteful improv show. This season will have more thrills-a-minute. Every FRI @ 11 PM (until July 30, 99).

WE ALL FLEW INTO A CUCKOO'S NEST Jubilation Dinner Theatre, W.E.M., 484-2424. Once upon a time there was a nice little 'home'... where there lived a group of very 'interesting' people. Until Mar. 21.

variety

CITY HALL Sir Winston Churchill Sq., Edmonton, Until March 7: am-10 pm, Ice-skate on City Hall's outdoor ice rink.

CITY MARKET 10153-97 St., 424-9001. For fresh produce, meat and flowers. Public market day is SAT (7 am-2 pm).

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. • Every WED: Classic Comedy with the Atomic Improv Co.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages. 7 PM. Every TUE: The Gathering, all ages. 7 PM.

THE NODE ROOM Circle Square Plaza, 118 Ave. St. Albert Trail, 433-9982. Internet access. Multiplayer computer gaming.

RUNDLE PARK 113 Ave., 29 St., 496-7275. Skating rink open to the public.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night.

STONY PLAIN HORTICULTURAL SOCIETY Forget-Me-Not Greenhouse, Hwy 16A, Hub-Bles Lake Rd., 7 km W of Stony plain, 963-8162. ST 27 (10 am-2 pm): Seedy Saturday, exchange seeds.

VICTORIA OVAL River Rd., 116 St., 496-7275. Skating rink open to public.

workshops

ALLIANCE FRANCAISE D'EDMONTON La Cite Francophone, 8527 rue Marie Gaboury (91 St.), 469-0399. • Every THU (7-9 pm): Drop-in French conversation.

CITY HALL HERITAGE ROOM, 477-2854. SUN 28 (2 PM): VISUALIZATION & VISION WORKSHOP.

GRANT MACLEAN COMMUNITY COLLEGE City Centre Campus, Room 5-142, main floor, 10700-104 Ave., 497-5188. • Information sessions: SAT 27: Psychiatric Nursing workshops. SAT 27: Help for Caregivers. SUN 28: Balancing Body, Mind and Spirit. • Accelerated Spanish: starts Mar. 10. • FRI 5-SUN 7: the 5th annual Model United Nations Assembly (in the Conference Theatre 5-142).

GREY MUNS CONFERENCE CENTRE (WEST END) 472-0767. TUE 23: Deane Eldridge's Speed-reading for Business. MON 1-TUE 2: Leadership Skills for Women with Deane Eldridge and Joanne Blake.

KAMENA GALLERY OF FRAMES 5718-104 St., 944-9497. Watercolor & drawing classes with Willie Wong at our new location, flexible time ample parking. • Register.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY 9005-132 Ave., 462-6675. Spring Dance Session.

UPWARD BOUND TOASTMASTERS Heritage Rm. Main Fl. City Hall, 1. Sir Winston Churchill Sq., contact Peggy 488-7271. Every WED (7:30-9:15 PM). Until June, you're invited to improve your listening, thinking, speaking skills. 7:30 PM.

IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900

Classifieds

Deadline for classified advertising is 1:00 p.m. Monday before publication.

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ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to join with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or credit editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 300, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

artists to artists

The Edmonton Art Club is accepting new members through trying in May, 1999. The Edmonton Art Club offers scholarships to members of the club for study in water colour! If you are interested contact Linda Nelson, 462-7383, or Judi Popham, 488-2629.

New members welcome. Monthly meeting Mar. 3, 7:30 pm at 10080 Jasper Avenue. View members' artwork at the Ash St. Gallery. For info contact Barbara at 452-1650.

Lost or stolen 35mm Olympus I53 camera telephoto 35mm 180 mm last seen in the Great West Sadd. bldg Reward offered. Please contact Robert Scott 426-1503 or 462-0322.

Calling all artists!!! Now accepting written and visual art submissions for anthology publication. Theme: The Year 2000. Contact Scott at 403-270-0655 for info.

Playwright wanted for musical. Storyline already finished, a playwright is needed to fill in the dots. Call Jim at 449-0517.

If any artist or artclass need a male model ph 424-0613, leave message.

Film students needed for editing music video footage. Kyler (780) 636-3171 suncave@telusplanet.net

Sugarbowl's Speak Easy, 10922-88 Ave., an open mike/stage for writers of poetry, prose or alternative forms of verbal expression, every SUN, night, 8 pm, 489-5823 or 432-1432 for info.

Writers wanted for *Our Voice*, the national change magazine. Call Michael Walters at 428-4001.

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adult classifieds

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ADULT CHAT LINE! Connect Live or Just Listen. Always lots of women to choose from. 24 hrs/day! 18+ Call (403) 414-0800 or 1-800-551-6338 www.adultchatline.com

escorts-female

423-0292 call Christie, blonde bombshell hot aphrodisiac massage. Wet and Wild body shampoo jacuzzi relax & recharge. Walk-ins welcome 49, 10592-109 St. bc #110705

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Sci-Fi writers interested in writing for comic strip & animation series. Leave message: Kim 433-1936.

Starting SUN, Feb. 28: forming a Screenwriters Group. Beginners or experienced interested call Mary 478-9363 or Marcel 461-9562. email: marcelwood@hotmail.com

Writers Social Club: Fiction/nonfiction writers, editors/aspiring editors, publishers/aspiring publishers meet new friends for literary business purposes. Call 437-1119.

The Write Group meet for coffee every second THU, 7:30 at the Block 1912 Restaurant, 82 Ave. 104 St. New members, experienced and inexperienced writers welcome.

Looking for people who need support who are highly sensitive, left handed or very creative please call Nancy 421-1950. Perhaps willing to do a survey.

Theatre Network: submissions from young writers under 30 for Synchrone Next Fest Festival (June 8-13). Deadline for proposals and submissions: Mar. 5. Send to Theatre Network, 10708-124 St., Edmonton, TSM 0H1. For more info contact Bradley Moss @ 453-2440.

Call for art rental submissions. Profiles Public Art Gallery. Deadline May 20. For info ph 460-4310.

The Pop Art Show from the Garage to the Gallery: In celebration of the International Year of Older Persons in 1999, The Works Festival is planning to showcase a visual art exhibit that recognizes the creative genius of your Dad. If your Dad creates form, funk or line art, send us a snapshot along with a written description about his talent. Ph 426-2122 for info.

Free guitar lessons, weekly jam sessions, meet people and form your own band. U of A Musicians Club. Jim 425-4229.

artist studios

Studio space available, River Valley view, ample natural light. Store front, 600 and 400 square ft. 2nd floor 450 sq. ft. 9654 Jasper Ave. 466-0070.

auditions

AUDITIONS: Summer employment! Perform in the Kootenays! Equity show also looking for non-equity Auditions Mar. 6 & 7. Contact Pia Wutt 250-812-1828.

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The Lighter Game: A new play by Paul Blair to be performed at the 1999 Edmonton Fringe. Need 4 males that look 20-25. Auditions SAT, Mar. 6. Call 432-5472.

Lead guitarist looking to form or join heavy/blues/rock band. Have rehearsal space. Call Mike @ 922-0418 (if not in, leave message).

Vue Weekly Classifieds, Call 426-1996

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ROCK BAND SEEK KEYBOARD PLAYER FOR US/EUROPE TOUR IN THE MAKING. PH CHRIS 431-2848.

na0318

Stash need serious drummer. Ages 18-30 Ph Chris or Rob 482-1123.

na0123

Lead guitarist/singer wanted. Five month house gig in town, May 1-Oct. 1. R&B, swing, country rock, rock, etc. Must have good solid sound and attitude. Call Darrell at 479-1674.

na0211

Really, really need a pianist for one day a week. With jazz music and soft love song abilities. 421-1950.

na0225

Singers! Need male with a low voice, and a female in any range for local pop/rock group. Ph Michael at 456-6625.

na0225

Looking for someone who can beat-box (sound like drums only using the voice) for local pop/rock group. Ph Michael at 456-6625.

na0225

Tired of the same old bands week after week? We've got the original songs, but we don't have the beat. We need a drummer for our pop/rock trio to be complete. 468-5347 or 434-5943.

na0225

Experienced, eclectic singer wanted for experienced, heavy groove, eclectic band. Ramsey 431-1646, Mark 441-9852.

na0235

Bassist with 4 yrs experience, some stage exp. Aerosmith fan, seeks gigging band. Ph 986-2940.

na0218

METAL BAND SEEK DRUMMER. JAY 457-4371.

na0218

Beatles stage show is still accepting demos & auditioning for **base player**, vocal & musical experience in McCartney style sought. Please ph (780) 990-1051 or libert@connect.ab.ca

na0218

Cult classic, vocally creative songwriter seeks **musical collaboration** along the thin lines of PJ Harvey, Tori Amos, Sinead O'Connor, L.V. Mess. Heresia, 455-3903.

na0218

Folk-rock (world beat/fusion band with CD demo looking for keyboards and sax or flute player. Vocals an asset. Serious enquiries only Michael at 452-9812.

na0218

Blues players wanted, got rehearsal space! Call Joyce 425-4936, currently have three member band.

na0218

Alberta based Beatles stage show is currently auditioning **drummers**, fans with experience in music & playing style are sought. Please phone (780) 990-1051 or libert@connect.ab.ca

na0218

Drummer wanted to join cover & original alternative rock band. Must be serious devoted, relaxed and down to earth. Experience an asset. Call Pico, 428-1896.

na0218

Singer & drummer looking for fellow musicians to take on the world. Inf: U2/R.E.M., Copyright, Weezer, The Smiths, No. Dogs. 181-22 Rich 479-3846.

na0218

'ELECTRONICA MUSIC CLUB' free membership. We do 'Dance, R&B, Industrial, Techno, Ambient, jungle, R&B, Hip-hop, etc. Call TomMeister K. 479-3825.

na0218

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program, CMS will teach you how to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

na0227

music instruction

Cray Music Private Guitar Instruction beginner - intermediate. SouthSide location, just off U of A campus. Call 432-5157.

VW0211-0704 (4 wk)

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VW0225-0318 (4 wk)

business opportunities

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VW 0225 (1 wk)

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VW00211-0304 (4 wk)

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VW0211-0316 (4 wk)

education

TRAVEL-teach English:
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TESOL teacher cert. course (or by corresp.). 1,000's of jobs avail. NOW!
FREE info pack 438-5704.

GS0013/98-99 (1yr)(Apr 28)

help wanted

Cash paid daily copying discs from home. Send S.A.S.E. to Marco Investments, 10717-126 St., Edmonton, AB, T5M 2N9.

VW0214-0225 (4 wk)

personal

Urgent: Wanted genuine Viagra. PH 905-1409.

VW0218-0225 (2 wk)

services

Weekend Truck & Driver
1 ton cube van (16' box)
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913-4779

VW0208-0225 (2 wk)

volunteer

VOLUNTEER IN AFRICA! Earthly Expeditions invites you to live with local communities and work on projects ranging from wildlife ecology to community development. Expeditions also include beaches, safari & MORE! For more information & costs, contact us at earthy@shaw.wave.ca or visit our website www.cal.shaw.wave.ca/~fieldho

VW0204-0210 (2 wk)

Gain valuable experience, and make a difference in someone's life! Dance Coordinator for monthly dances for adults with mental illness. Need a friendly, fun-loving person to work with established committee. Time commitment: 3-4 hrs per month. Ph Paddy @ 414-6300 for more info.

na0204

Be the Canadian Connection. Canadian newcomers require help with conversational English and orientation to Edmonton and Canada. Be a teacher and a learner of culture. No second language required. Hrs are flexible. Call the Host Program @ 424-3545.

na0214

The Canadian National Institute for the Blind (CNIB) need your help! Can you spare a few hrs to help CNIB run a fundraising bingo? Please call Cathy Soos 467-0918.

na0218

Volunteers required to tutor students and to give support. Sat (2-4 pm) or Thu (6-8 pm). For more info call Heather 424-3545.

na0208

Introduce newcomers to the transit system with a stop at a local grocery store where you will provide assistance with shopping. Daytime, weekdays (approx. 2 hrs) flexible. Call Heather 424-3545.

na0218-0311

Volunteer to teach English to adult immigrants, daytime, weekdays, for 3 hrs, once a wk. Small groups. Orientation provided. Call Heather 424-3545.

na0218

150 Refugees to Come to Edmonton. Volunteers urgently needed to help facilitate their integration process. Hrs. flexible. No second language required. The Host Program 424-3545.

na0218

Planned Parenthood Edmonton is looking for pro-choice men and women of all ages who are interested in a unique volunteer experience. Contact Laura at 423-3777.

na0218

VOLUNTEER OPPORTUNITIES FIT FOR TWO! The Arbutus Volunteer Foundation (the Child Welfare volunteer program) looking for volunteers to work with sibling groups in need of mentoring/tutoring. Call Karin Boyd @ 427-8564, e-mail kboyd@arbutus-western-canada.com

na0214

Do you love art? Volunteer at the 14th annual Works Festival! Many roles are available for artists, students and those with a general interest in visual art. Call Karen at 426-2122.

na0205

Love plants? Hate pesticides? Help with our fundraising plant sales. Free plants! Lawns for Kids. Ph. Cherry Dodd 466-7570.

na0205

Enjoy playing the piano? Canadian Mental Health Association is looking for a volunteer on WED, from 2-3 pm to play for an adult day program choir. For more info, contact Paddy at 414-6300.

na0225

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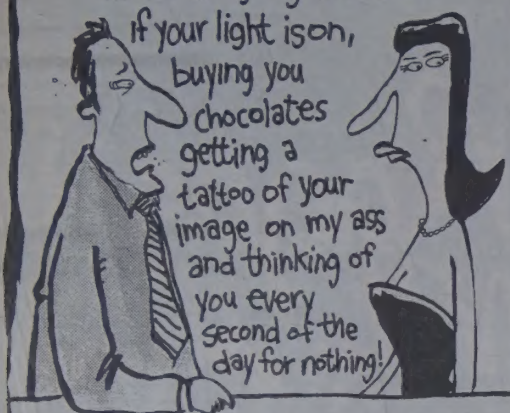
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writing you love poems, driving by your
house every night to see



if your light is on,
buying you
chocolates
getting a
tattoo of your
image on my ass
and thinking of
you every
second of the
day for nothing!

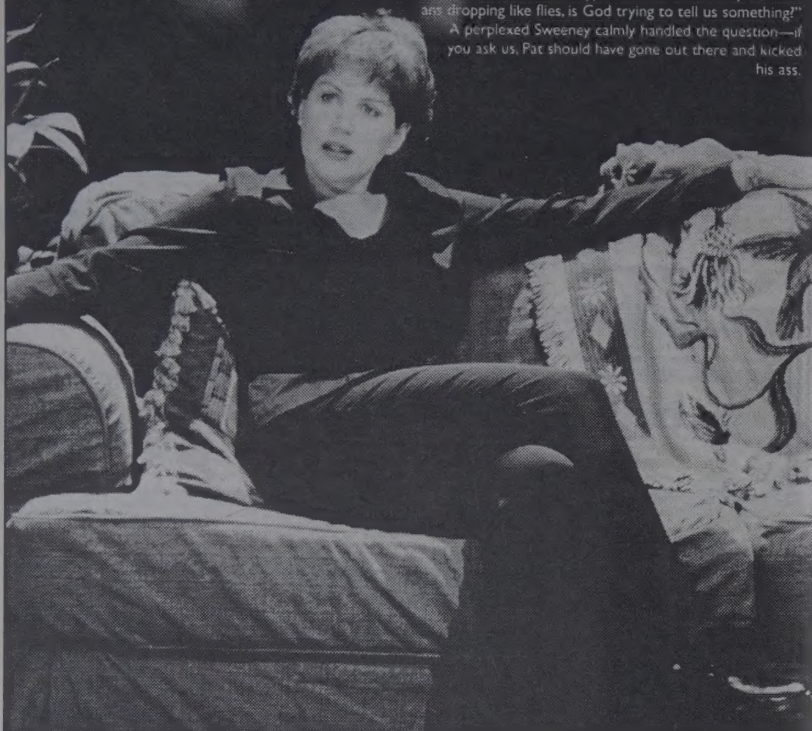
Dave doesn't get a date.

GRASDAL

PAST LOOKS

When Julia Sweeney makes an appearance, you can't help but picture Pat, that androgynous *Saturday Night Live* character she made so famous. But at the Garneau Theatre last Tuesday evening, Edmonton got to see another side of the SNL alumna—the sweet and vulnerable one. Sweeney was in town answering questions about her film *God Said, "Ho!"*, one of the flicks chosen for the Local Heroes festival. It's a touching movie about how she had to deal with her brother's—and her own—bout with cancer. One audience member, obviously lacking decorum (not to mention common decency), asked "With so many comedians dropping like flies, is God trying to tell us something?"

A perplexed Sweeney calmly handled the question—if you ask us, Pat should have gone out there and kicked his ass.



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Women Seeking Men

This is Yvette. I'm a 52 yr. old, 5'6" tall, 130 lb., attractive, alive, youthful female with short, curly, brown hair, brown eyes, & eclectic tastes. I'm looking for a 45-59 yr. old, physically fit, financially secure, attractive, tall, confident, intelligent, single gentleman who's a non-smoker & drug-free. **Box 6439.**

I'm a 28 yr. old, 5'1" tall, attractive, non-smoking, Caucasian female with long, auburn hair & big, brown eyes. I have a wonderful 3 yr. old daughter, two dogs, & a cat. I enjoy camping, fishing, the outdoors, & much more. I'm hoping to meet a strong, educated, professionally employed, outgoing, black male who can make me laugh. You should be a non-smoker who loves children & animals. If you're interested, box me. **Box 8370.**

This is Jan. I'm a 24 yr. old, 5'4" tall, full-figured, intelligent, fun-loving female with short, brown hair & blue eyes. I enjoy swimming, cycling, Scrabble, theatre, film, music, & CBC radio. I'm looking for a humorous, intelligent, employed male with an awareness of the world. **Box 6868.**

My name is Amanda. I'm an 18 yr. old, 5'7" tall, 120 lb. mother with long, brown hair & hazel eyes. I have a 9 month old baby. I'm a smoker. I enjoy sports, long walks, cuddling, movies, & trying new things. If you'd like to know more, box me back. **Box 5582.**

I'm a 29 yr. old, 5'7" tall, physically fit, attractive female who's intelligent, outgoing, spontaneous, funny, wild, & has a crazy sense of humour. I'm seeking a clean, non-smoking male with similar qualities. If you're intrigued, leave me a message. **Box 5412.**

I'm a 5'9" tall, well-groomed, employed, very attractive, slim female with medium length, blonde hair & brown eyes. I'm a smoker & casual drinker. I'm passionate, romantic, & enjoy travelling. I'm looking for a 35-45 yr. old, well-groomed, employed, friendly, honest, romantic, attractive, single male over 5'11" tall, with hair. Let's date casually & see where it goes from there. **Box 5388.**

My name is Christine. I'm a 31 yr. old, 5'5" tall, 137 lb., fit female with brown hair & brown eyes. I have a 10 yr. old son. I love hockey, the outdoors, working out, & more. I'm looking for a 28-35 yr. old, clean-shaven, tall, fit male who loves children & animals. If this sounds like you, box me back. **Box 4817.**

This is Donna. I'm a 55 yr. old, 5'6" tall female with dark blonde hair & blue eyes. I enjoy camping, photography, the outdoors, movies, romantic music, & long walks with my dog Fred. I'd like to meet a gentleman with similar interests, who knows how to treat a lady. You must be a non-smoker over 50 yrs. old, who loves animals. If you're interested, give me a call. **Box 4676.**

I'm a former athlete looking for a physically fit, work out partner to help me shed a few pounds. Your support & motivation would be greatly appreciated. I hope to hear from you soon. **Box 358.**

I'm a 5'8" tall, 138 lb. female with curly, brown hair. I'm seeking a physically fit, successful, handsome, uninhibited guy who enjoys the simple pleasure of life. **Box 2564.**

I'm a 5'6" tall, down-to-earth, honest, non-smoking, youthful, slim, divorced female with an olive complexion, dirty blonde hair, & green eyes. I have two children. I'm looking for a non-smoking, well-groomed, professional male to share quality time that hopefully will lead to a long term relationship. **Box 2038.**

I'm a 5'7" tall, witty, gentle, intelligent, trim, fit female with blonde hair & mesmerizing eyes. I'm articulate & a great cook. I like to pamper & be pampered. I'm a woman of substance wishing to enter into an equal relationship of open communication, trust, & respect. If you're a very physical man over 5'10" tall, with your world together, leave me a message. **Box 1908.**

I'm a medium built, confident, outgoing, attractive, university educated mother who knows where she's going & what she wants out of life. I'm looking for a confident, attractive man to share friendship & good times. **Box 6361.**

I'm a 31 yr. old, 5'4" tall, 145 lb., strong, confident, divorced female with dark hair, dark eyes, a beautiful smile, & two beautiful daughters. I'm down-to-earth, open, honest, bold, & forward. I love my life. I'm looking for a funny, charming, romantic, good looking, romantic guy to show me around this wonderful city. If you're interested, box me. **Box 5720.**

I'm a 33 yr. old, intelligent, professional, fun-loving female who enjoys camping, golfing, long walks, & spending time with friends. I'm in search of a best friend & soulmate to share my life. You should be honest, affectionate, outgoing, & enjoy life to the fullest. If you'd like to know more about me, box me back. **Box 5679.**

I'm a big, strong, hard-working Hummer with a red top & blue gray accents. Low maintenance, platinum plugs for miles of worry free driving. Occasionally enjoys a high octane additive that cleans the injectors & keeps the fuel rails from rusting. Smokes a bit. Five speed with over-drive. Shifts easily to accommodate all situations. Comes with all the options. Great for hard 4x4ing, relaxing, & luxury drives. Front end slightly sagged, rear end, wide & solid, great for all around handling. Fuel economy dependent on driving habits, accessories, & ambient temperatures. An excellent source of entertainment. Looking for a highly skilled early 30's driver who believes that different is better. No quick test drives please. **Box 4895.**

My name is Sandy. I'm a 36 yr. old, 5' tall female with blonde hair & blue eyes. I enjoy horseback riding, camping, fishing, hunting, snowmobiling, rodeos, & much more. If this sounds good to you, get back to me. **Box 6264.**

I'm a 43 yr. old, 5'5" tall, 125 lb., fit, well-groomed, attractive female with shoulder length, blonde hair. I have three older children who spend every second weekend with their dad. I love animals, weekend getaways, dining, movies, & much more. I'm looking for a financially secure gentleman who would like to share these things & more. **Box 4226.**

My name is Laurie. I'm a 26 yr. old, 5'9" tall, caring, compassionate, kind, honest female with brown hair & green eyes. I enjoy playing the guitar. I'm looking for a 27-40 yr. old, native male to share some of the things that life has to offer. If you're interested, box me back. **Box 3435.**

This is Lola. I'm an early 40's, 5'6" tall female with brownish blonde hair. I like all types of music, movies, sports, & quiet times. If you are honest above all else, box me back. **Box 3107.**

I'm a 19 yr. old, 5'6" tall, 135 lb. female with reddish brown hair & brown eyes. I recently gave birth to a daughter. I sing part-time in a band. I enjoy movies, karaoke, & much more. If any of this sounds interesting, box me. **Box 2885.**

I'm a 31 yr. old, 5'5" tall, tanned, fit female with blonde hair & green eyes. I've never been married & have no children. I'm a smoker & casual drinker. I enjoy canoeing, horseback riding, running, hiking, & more. I'm looking for a straightforward, monogamous guy who's interested in a relationship. If you're honest, caring, down-to-earth, love animals, & think we might have something in common, get back to me. **Box 2525.**

My name is Anne. I'm a 39 yr. old, 5'6" tall, youthful female with auburn hair & hazel eyes. I'm a non-smoker & light social drinker. I've never been married & have no children. I enjoy biking, bowling, dancing, dining, pets, pop & country music, & quiet times. If you're interested, leave a message. **Box 1740.**

I'm a 5'4" tall, medium built, attractive, fun-loving, spontaneous, adventurous, romantic, outgoing, single, employed, Native female with big, brown eyes, & long, brown hair. If you're interested, box me back. No strings attached. **Box 6842.**

I'm a 5'6" tall, fun, fabulous, full-figured female who's a bit shy. I'm interested in someone to go skating, have snowball fights, & cuddle on cold nights. If you're 28-32 yrs. old, over 5'9" tall, I'd love to hear from you. **Box 6099.**

Men Seeking Women

I'm a 23 yr. old, 5'10" tall, 150 lb., physically fit, financially secure, single male with dirty blond hair & bluish green eyes. I'm honest, trustworthy, & faithful. I'm a smoker, casual drinker, & drug-free. I love children & hope to have some one day. I'm looking for a physically fit, financially secure, lovely lady who loves music, children, candlelight, long walks, & holding hands. Let's start a friendship that hopefully will lead to a long term relationship. **Box 4949.**

My name is Kim. I'm a 45 yr. old, 6' tall, financially secure, retired, youthful male who lives with his Siamese cat, Kimbo. I enjoy swimming, races, auctions, computers, & much more. I'm looking for a Christian female to share these things & more. **Box 8632.**

My name is Lorne. I'm a 29 yr. old, 6'2" tall, 185 lb., non-smoking male with shoulder length hair. I'm looking for a 20-30 yr. old, slim attractive, outgoing, open-minded woman with a positive attitude toward life & all that it has to offer. **Box 8442.**

I'm a 32 yr. old, 5'11" tall, 200 lb., physically fit, attractive, down-to-earth, honest, romantic, fun-loving male with brown hair, brown eyes, & a good sense of humour. I know how to treat a lady. I'd like to start a friendship that could lead to a possible, long term relationship. If you know how to treat a man, box me back. **Box 5930.**

This is Larry. I'm a 40 yr. old, 5'10" tall, 195 lb., professionally employed male with brown hair & brown eyes. I'm into communication, respect, & trust. I love to pamper & be pampered. I have a great sense of humour. I enjoy movies, dancing, pool, comedy clubs, cooking, & quiet times with that special someone. I have two children who live with me. I'm allergic to cats. I'm looking for a slim, athletic woman with a good sense of humour & no excess baggage. **Box 5922.**

My name is Joe. I'm a 33 yr. old, good looking, professionally employed, french-swedish male with blonde hair & blue eyes. I'm hoping to meet a drug-free, young woman who's not a bar fly. You won't be disappointed. **Box 4363.**

This is Chuck. I'm a 5'7" tall, 140 lb., medium built male with brownish blonde hair & blue eyes. I'm interested in an intimate, long term relationship with a woman who loves to have a good time. If you're interested, box me back. **Box 8287.**

I'm a 36 yr. old, 5'9" tall, 170 lb., slim, clean-shaven, good looking, muscular male with medium length, dark brown hair. I've never been married & have no children. I enjoy pool, concerts, music, staying fit, the Oilers, & quiet evenings at home. I'm a non-smoker & social drinker. I have a crazy sense of humour. If you'd like to know more about me, box me. **Box 3861.**

I'm looking for that one person to make me complete. Leave a message for Jack. **Box 3481.**

I'm a 6' tall, 170 lb., financially secure, fit, non-smoking male with light brown hair & blue eyes. I enjoy skiing, hockey, skiing, fishing, water-skiing, movies, & dining. I'm looking for a 22-28 yr. old attractive, non-smoking, petite to medium built lady with blonde or light brown hair. If you can laugh about all the little things that happen in life, leave me a message. **Box 2488.**

My name is Scott. I'm a 27 yr. old, 6' tall, 175 lb., slim, attractive, healthy male with dark hair & dark eyes. I'm just looking for casual, discreet, get-togethers. I'm from Scotland 5 years ago. I enjoy movies & intimate times. If you like what you hear, get back to me. **Box 2074.**

My name is Patrick. I'm a 27 yr. old male looking for a discreet, intimate encounter with a groovy woman who lives to have a good time. I live in Kamloops. If you'd like to know more about me, get back to me. **Box 1490.**

My name is Gary. I'm a single, professionally employed male with no dependents. I'm interested in intimate encounters. Let's share some good times & live life to the fullest. If you'd like to know more about me, give me a call. **Box 8350.**

I'm a non-smoking, senior citizen looking for a non-smoking, clean, healthy, happy woman for a long term relationship. If you're interested, box me. **Box 7274.**

I'm a 31 yr. old, 6'1" tall, 195 lb., fit, white male looking for some hot, intimate encounters. If you'd like your fantasies to come true, box me. **Box 8234.**

This is Bill. I'm a 6'1" tall, 170 lb. male with dark hair & blue eyes. I enjoy slow pitch, candlelight dinners, live theatre, movies, snowball fights, cards, board games, & much more. If any of this sounds interesting, give me a call. **Box 4990.**

I'm a 28 yr. old, 5'11" tall, 190 lb., fit, attractive, clean-cut male with light brown hair & green eyes. I'm a non-smoker & casual drinker. I have a chivalrous attitude mixed with the daring, wit, & adventure of a rogue. I have strong moral values, & believe in communication & trust. I enjoy movies, theatre, pool, opera, camping, fishing, & sports. If this has piqued your interest, box me. **Box 4558.**

I'm a 6'2" tall, 200 lb., muscular, physically fit, employed, honest, single male with a full head of brown hair. I enjoy the outdoors, horseback riding, camping, pets, fishing, & snowmobiling. I'm interested in meeting an honest, secure woman to be my best friend, lover, & partner. You should be single, employed baggage free, slim, physically fit, curvaceous, have similar interests, & have no dependents. **Box 3803.**

My name is Dennis. I'm a 31 yr. old, 6' tall, single, white male with short, light brown hair, brown eyes, a moustache, & a medium build. I'm caring, honest, adventurous, & outgoing. I've never been married & have no children. I have a variety of interests, skiing, fishing, hunting, pool, darts, dancing, dining, movies, & country living. I live on a mixed farm. If you're interested, box me back. **Box 2502.**

I'm a 39 yr. old, 5'6" tall, ambitious male with long blonde hair, a moustache, & blue eyes. I'm sometimes funny & love rock. I'm looking for a slim, never married woman. **Box 7964.**



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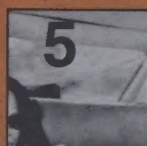
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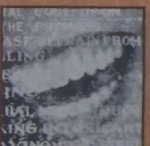
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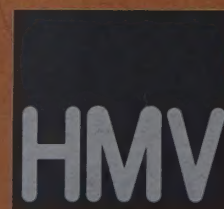


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